UNIVERSITY OF ALBERTA

Four Piano Recitals and an Essay:

Franz Liszt's Sonata in B-minor: Interpreting Articulation Markings

by

Peter Michael Jancewicz

A Thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Music

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

FALL, 1997

National Library of Canada
Acquisitions and Bibliographic Services
395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale du Canada
Acquisitions et services bibliographiques
395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence

Our file Notre référence

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-23104-6

Canada

University of Alberta

Library Release Form

Name of Author: Peter Michael Jancewicz

Title of Thesis: Four Recitals and an Essay, "Franz Liszt's Sonata in B-minor: Interpreting Articulation Markings"

Degree: Doctor of Music

Year this Degree Granted: 1997

Permission is hereby granted to the University of Alberta Library to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly, or scientific research purposes only.

The author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided, neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatever without the author's prior written permission.

#810 - 1802 92nd Avenue, S.W.
Calgary, Alberta
Canada
T2V 4W6

Date: June 9 / 1997

University of Alberta

Faculty of Graduate Studies and Research

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Four Piano Recitals and an Essay: Franz Liszt's Sonata in B-minor: Interpreting Articulation Markings" submitted by Peter Michael Jancewicz in partial fulfillment of the requirements for the degree of Doctor of Music.

Marnie Giesbrecht, Supervisor

Wesley Berg

Henry Klumpenhouwer

Jean-Paul Sévilla

Debra Cairns

Andrij Hornjatkevyc

Bruce Vogt

Date: June 16/97

Dedication

This paper is dedicated
to my wife, Susan Hlasny,
and my teacher, Professor Helmut Brauss.
Without their support and encouragement,
it would not have been possible for me to
write this paper.

Abstract

Many factors affect the expressive quality of a performance. These factors include tempo, phrasing, dynamic inflection, rhythmic inflection, accentuation and articulation. Many of the necessary ingredients for an artistic and communicative performance are either not included or merely hinted at in the score. If the performer merely follows the markings, the performance will be wooden and uninaginative in the same way that an actor merely reading the words will be unconvincing.

Articulation (the musical counterpart of diction) and accentuation affect the clarity and expressiveness of a performance. As the design and construction of the piano evolved through the first half of the nineteenth century, the expressive capabilities also broadened. Franz Liszt's Sonata in B-minor provides an excellent vehicle for the study of articulation markings. The Sonata is one of the most remarkable pieces of piano music from the Romantic era, and Liszt lavished comparatively great care in writing out the articulation and accentuation markings. There is a complete original manuscript in existence and a facsimile edition is published by Henle.

Performance practice treatises of the eighteenth century mention various types of articulation markings and their interpretation, and Liszt was a part of this tradition. Although there is a general consensus of opinion regarding many of the markings, the interpretation of the staccato dot and wedge continues to generate much discussion. In the Sonata, these markings are often paired with other indications, and context often aids in making interpretive decisions. This essay discusses various articulation and accentuation markings in the context of the Sonata and major performance practice treatises of the time.

Acknowledgements

I would like to thank the many friends and colleagues who contributed to the completion of my doctoral studies. My wife, Susan Hlasny, was understanding and supportive well above and beyond the "call of duty" throughout my studies.

I am particularly grateful to my supervisor, Professor Helmut Brauss, whose guidance and support aided immeasurably in the completion of my degree. When Professor Brauss retired, Dr. Marnie Giesbrecht kindly stepped in as my supervisor. Dr. Wesley Berg contributed countless invaluable editorial comments. The members of my supervisory committee provided some interesting and helpful perspectives on my thesis topic. I am also grateful to Albert O'Neil and David Soltess of Mount Royal College Conservatory who were very helpful in solving software problems in the printing of this paper, and to the Conservatory administration for their support and the use of Conservatory computer equipment.

Table of Contents

I Four Piano Recitals

Lecture Recital, January 21, 1993
Chamber Music Recital, April 14, 1993
Solo Recital, February 27, 1995
Solo Recital, March 5, 1997

II Essay: Franz Liszt's Sonata in B-minor: Interpreting Articulation Markings

Introduction 1

A Historical Perspective 11

Articulation Markings 17
The Staccato Markings 17
The Slur 27
Combinations of Staccato and Slurs 34
Accentuation 45
Tenuto 48
Sforzando 52
Slurs and Accents 53
Staccatos and Accents 54

Other Articulation Indications 58

Conclusion 75

Bibliography 77

List of Examples

All measure numbers refer to Liszt's B-Minor Sonata unless otherwise indicated. Numbering begins in the first complete measure.

Example 1	mm. 1-4	8
Example 2	mm. 9-11	8
Example 3	mm. 14-15	8
Example 4	mm. 105-106	9
Example 5	mm. 335-338	9
Example 6	mm. 54-61	20
Example 7	mm. 209-213	20
Example 8	mm. 14-17	21
Example 9	mm. 1-7	22
Example 10	J.S. Bach - Italian Concerto/ III, mm. 59-63	23
Example 11	J.S. Bach - Fugue in D-Minor / WTC Bk. 1, mm. 1-3	23
Example 12	J.S.Bach - Concerto in D-Minor / I, mm. 1-4	23
Example 13	Beethoven - Sonata Op. 110 / I, m. 12	24
Example 14	Beethoven - Sonata Op. 13 / I, mm. 15-17	24
Example 15	mm. 466-474	25
Example 16	mm. 141-144	25
Example 17	mm. 11-12	26
Example 18	mm. 222-227	27
Example 19	Possible endings for slurs	28
Example 20	mm. 18-19	29
Example 21	mm. 44-47	30
Example 22	mm. 32-35	31
Example 23	mm. 433-436	32
Example 24	mm. 81-92	33
Example 25	mm. 493-501	34
Example 26	mm.153-155	36
Example 27	mm. 165-166	37
Example 28	mm. 128-132	37
Example 29	mm. 161-165	38
Example 30	mm. 14-17	39
Example 31	mm. 27-29	40
Example 32	mm. 18-20	41
Example 33	mm. 49-51	42
Example 34	mm. 179-186	43
Example 35	mm. 9-11 without staccato markings	44
Example 36	mm. 9-11 with staccato markings	44
Example 37	Chopin - Fantasy in F-minor, Op. 49, mm. 1-3	45
Example 38	mm. 55-56	46

Example 39	mm. 526-529	47
Example 40	mm. 32-33	47
Example 41	Rachmaninov - Prelude Op. 23 #5, mm. 42-43	48
Example 42	mm. 171-173	48
Example 43	mm. 209-213	49
Example 44	mm. 239-255	50
Example 45	mm. 708-710	52
Example 46	mm. 270-271	53
Example 47	mm. 460-462	53
Example 48	mm. 109-114	54
Example 49	mm. 81-101	55
Example 50	Chopin - Mazurka Op. 7 #1, mm. 4-6	56
Example 51	mm. 385-386	56
Example 52	mm. 1-3	58
Example 53	mm. 153-155	59
Example 54	mm. 16-17	59
Example 55	mm. 71-79	60
Example 56	mm. 236-237	61
Example 57	mm. 415-418	61
Example 58	mm. 566-568	62
Example 59	mm. 575-576	62
Example 60	mm. 636-637	63
Example 61	mm. 179-182	63
Example 62	m. 362	65
Example 63	mm. 126-127	66
Example 64	mm. 144-148	67
Example 65	mm. 153-155	67
Example 66	mm. 171-173	68
Example 67	mm. 191-192	68
Example 68	mm. 255-257	69
Example 69	mm. 263-365	69
Example 70	mm. 349-351	70
Example 71	mm. 433-454	70
Example 72	mm. 616-618	71
Example 73	mm. 634-636	71
Example 74	mm. 509-511	72
Example 75	mm. 105-108	73
Example 76	mm. 297-300	74

Department of Music
University of Alberta

A Lecture Recital by

PETER JANCEWICZ, piano

Candidate for the Doctor of Music degree in Applied Music (Keyboard)

Thursday, January 21, 1993 at 8:00 pm

Franz Liszt's Sonata in B Minor: Interpreting Articulation.

INTERMISSION

Sonata in B Minor (1843) — Franz Liszt (1811-1886)

Peter Jancewicz holds BMus and MMus degree in piano performance from McGill University in Montreal. Past teachers include Charles Reiner (Montreal), Peter Eicher (Mannheim), and Charles Foreman (Calgary). He was a member of the piano faculty of Medicine Hat College between 1986 and 1991. During this time, he performed as soloist and chamber musician (including the Bach D Minor and Beethoven C Major concerti with the Medicine Hat Symphony Orchestra) and adjudicated extensively in Alberta and Saskatchewan. He developed an interest in jazz, and performed regularly with Lyle Rebbeck Jazz quartet.

Recently, he has recorded for the CBC programmes "Two New Hours" and "Alberta in Concert," and is giving a lecture recital titled "Franz Liszt's Sonata in B Minor: Interpreting Articulation" at several Canadian universities.

He currently lives in Edmonton, where he is doing doctorate studies in piano at the University of Alberta on a U of A PhD scholarship, studying with Helmut Brauss.

Convocation Hall, Old Arts Building

Texts and translations (continued)

Avec un personnage au milieu d'un verger,
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou
d'innocent
Avec son grand sabre courbé d'Orient,
Je voudrais voir des pauvres et des reines,
Je voudrais voir des roses et du sang,
Je voudrais voir mourir d'amour ou bien
de haine
Et puis m'en revenir plus tard
Narrer mon aventure aux curieux
de rêves
En élevant comme Sindbad ma vieille tasse
arabe
De temps en temps jusqu'à mes lèvres
Pour interrompre le conte avec art...

With a figure in the midst of an orchard;
I would like to see assassins smiling,
The executioner who cuts off an innocent
head
With his great curved oriental sabre.
I would like to see beggars and queens;
I would like to see roses and blood;
I would like to see those who die for love
or else for hate.
And then later I would return
And relate my adventure to those interested
in dreams,
While raising like Sinbad my old
Arabian cup
Now and then to my lips
To interrupt the tale with artistry...

Le Flûte enchantée/The Enchanted Flute
L'ombre est douce et mon maître dort
Coiffé d'un bonnet comique de soie
Et son long nez jaune en se barbe blanche.
Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie.
Un air tour à tour langoureux ou frivole
Que mon amoureux chéri joue.
Et quand je m'approche de la croisée
Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is soft and my master sleeps
With a funny silken bonnet on his head
And his long yellow nose in his white beard.
But I, I am still awake,
And I can hear outside
The melody of a flute eloquent
Of sadness or joy in turn.
An air, now languorous, now gay,
Played by my dear lover,
And, when I draw near the casement,
I feel that each note flies
From the flute towards my cheek
Like a mysterious kiss.

L'Indifférent/The Indifferent One
Tes yeux sont doux comme ceux d'une fille,
Jeune étranger, et la courbe fine
De ton beau visage de duvet
ombragé
Est plus séduisante encor de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique fausse,
Entrez! Et que mon vin te réconforte....
Mais non, tu passes
Et de mon seuil je te vois t'éloigner
Me faisant un dernier geste avec grâce
Et la hanche légèrement ployée
Par ta démarche féminine et lasse...

Your eyes are gentle, like those of a girl,
Young stranger, and the delicate curve
Of your handsome face, shadowed with
down,
Is still more alluring in its contour.
Your lips chant on my threshold
An unknown, charming tongue,
Like inharmonious music.
Enter! And that my wine may refresh you...
But no, you pass,
And I see you leaving my door,
Making a last graceful gesture
Your hips gently swaying,
With your languid, feminine walk...

Department of Music
University of Alberta

In Recital

PETER JANCEWICZ, piano

Candidate for Doctor of Music in piano performance

with

Michal Stolarz, flute
Elizabeth MacIntosh, soprano
Diane New, violin
Derek Gomez, cello

Wednesday, April 14, 1993 at 8:00 pm

Convocation Hall, Old Arts Building

PROGRAM

Sonata in A-Major for Flute and Piano (1886) — César Franck (1822-1890)

- Allegretto ben moderato
- Allegro
- Recitativo - Fantasia; ben moderato
- Allegretto poco mosso

Michal Stolarz, flute
Peter Jancewicz, piano

Shéhérazade (Three Poems)(1903) — Maurice Ravel (1875-1937)

- Asie
- La Flûte enchantée
- L'Indifférent

Elizabeth MacIntosh, soprano
Peter Jancewicz, piano

INTERMISSION

Trio in C-Minor, Op. 101 (1887) — Johannes Brahms (1833-1897)

- Allegro energico
- Presto non assai
- Andante grazioso
- Allegro molto

Diane New, violin
Derek Gomez, cello
Peter Jancewicz, piano

TEXTS AND TRANSLATIONS

Asie/Asia

Asie, Asie, Asie,
Vieux pays merveilleux des contes de nourrice
Où dort, la fantaisie comme une impératrice
En sa forêt tout emplie de mystère.
Asie,
Je voudrais m'en aller avec la goélette
Qui se berce ce soir dans le port,
Mystérieuse et solitaire,
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit dans le ciel d'or,
Je voudrais m'en aller vers des îles de fleurs
En écoutant chanter la mer perverse
Sur un vieux rythme ensorceleur,
Je voudrais voir Damas et les villes de Perse
Avec les minarets légers dans l'air,
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires,
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges,
Je voudrais voir des vêtements de velours
Et des habits à longues frangee,
Je voudrais voir des calumets entre les bouches
Tout entourées de barbe blanche,
Je voudrais voir d'âpres marchands aux regards louches,
Et des cadis, et des vizirs
Qui du seul mouvement des leur doigts qui se penche
Accordent vie ou mort au gré de leur désir.
Je voudrais voir la Perse, et l'Inde, et puis la Chine
Les mandarins ventrus sous les ombrelles,
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté;
Je voudrais m'attarder au palais enchanté
Et comme voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin

Asia,
Ancient, marvelous country of fairy tales,
Where fantasy sleeps like an empress
In her forest filled with mystery.
Asia,
I would I could go with the ship
Which is rocking this evening in the port,
Mysterious and lonely,
And which spreads at last its violet sails
Like an immense bird of night in the golden sky.
I would I could go towards the islands of flowers,
While listening to the song of the wayward sea
With its old bewitching rhythm.
I would I could see Damascus and the Persian cities
With minarets rising airily into the sky.
I would I could see beautiful silk turbans
Above black faces with shining teeth;
I would like to see eyes dark with love
And pupils shining with joy
In faces with skins yellow as an orange.
I would like to see velvet garments
And robes with long fringes.
I would like to see calumets held between lips
Fringed with white beards;
I would I could see grasping merchants with their shifty eyes,
And cadis, and viziers,
Who with a single movement of the bending finger,
Decree life or death just as they wish.
I would I could see Persia, and India, and then China,
The portly mandarins beneath their sunshades
And the princesses with their delicate hands,
And the scholars who dispute
About poetry and beauty;
I would I could linger at the enchanted palace
And like a foreign traveller,
Gaze lingeringly at countrysides painted
On materials in pinewood frames

Upcoming Events:

Wednesday, March 1 at 12:10 pm Convocation Hall Free admission	University of Calgary String Quartet Program: TBA
Wednesday, March 1 at 8:00 pm The King's University College 9125 - 50 Street, Edmonton, Alberta Admission: $10/adult, $5/student/senior	Visiting Artist Recital: Dennis Miller, principal tuba of the Orchestre symphonique de Montréal and Assistant Professor at McGill University, with Roger Admiral, piano. Program will include works by Bashaw, Schumann Penderecki and others.
Thursday, March 2 at 8:00 pm Convocation Hall General admission: $5 Festival passes: $40/adult, $30/student/senior	Fourth Edmonton New Music Festival featuring The Hammerhead Consort. Program will include works by Bob Becker, Sean Ferguson, Gilles Tremblay and others.
Saturday, March 4 at 8:00 pm Convocation Hall Admission: $10/adult, $5/student/senior	*Music at Convocation Hall* featuring Kumiko Furuhata, mezzo-soprano, and Helmut Braunz, piano. Program will include works by Wolf, Eben, Brahms, de Falla and Rossini. Lecturer: David Gramit. Guest Host: D T Baker, Critic, Edmonton Journal.
Sunday, March 5 at 3:00 pm Convocation Hall General admission: $5 Festival passes: $40/adult, $30/student/senior	Fourth Edmonton New Music featuring Pro Coro Canada Composers' Competition Finals Program: TBA
Wednesday, March 8 at 12:10 pm Convocation Hall Free admission	Noon-Hour Organ Recital featuring Wieslaw Rentowski, Professor of theory and composition at Tulane University in New Orleans. A program of *contemporary works* in conjunction with the Edmonton Composers' Concert Society.
Sunday, March 12 at 8:00 pm Convocation Hall Admission: $5/adult, $3/student/senior	University Symphony Orchestra Concert with soloist Martin Riseley, violin, playing *Sibelius Violin Concerto*. Malcolm Forsyth, Conductor. Program will also include works by Beethoven and Elgar.
Saturday, March 18 at 8:00 pm Convocation Hall Admission: $10/adult, $5/student/senior	*Music at Convocation Hall* featuring William H Street, saxophone, with Stéphane Lemelin, piano, and Marnie Giesbrecht, organ. Program will include works by Desenclos, Hindemith, Françaix, Kloppers, Schmitt, and Laube.

Please Note: All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Peter Jancewicz, piano

Candidate for the
Doctor of Music degree

Monday, February 27, 1995
at 8:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Preludes and Fugues Bk. I No. 1 in C-major and No. 22 in B-flat minor (1722)	Johann Sebastian Bach (1685-1750)
Variations in F-minor (Un piccolo Divertimento) Hob. XVII: 6 (1797)	Joseph Haydn (1732-1809)
Sonata Op. 81a, "Les Adieux" (1810) Adagio-Allegro Andante espressivo - In gehender Bewegung, doch mit viel Ausdruck Vivacissimamente - Im lebhaftesten Zeitmasse	Ludwig van Beethoven (1770-1826)

Intermission

Barcarolle Op. 60 (1845)	Frederic Chopin (1810-1849)
Images, Bk. I (1905) Reflets dans l'eau Hommage a Rameau Mouvement	Claude Debussy (1862-1918)
Chopi from Tre Toccates (1987)	Malcolm Forsyth (b. 1936)

Peter Jancewicz holds Bachelor and Master of Music degrees in piano performance from McGill University in Montreal. Past teachers include Charles Reiner (Montreal), Jean-Paul Sevilla (Ottawa), Peter Eicher (Mannheim) and Charles Foreman (Calgary).

From 1986-1991, he was a member of the piano faculty at Medicine Hat College. During this time, he developed an interest in jazz, and performed regularly with the Lyle Rebbeck Quartet. Moving to Edmonton in 1991, he began doctorate studies in piano at the University of Alberta on a University of Alberta PhD Scholarship, studying with Helmut Brauss, and has taught at both the University of Alberta and Alberta College. In 1993, he was awarded First Prize at the Student Performance Competition of the Canadian University Music Society. He has recorded for CBC Radio, and been a regular performer at the Edmonton New Music Festival.

He currently lives in Calgary, where he is a member of the piano faculty at Mount Royal College. He also accompanies for the Academy Program at the college, and maintains an active schedule of performing and adjudicating.

Mr Jancewicz is generously supported by a University of Alberta Dissertation Fellowship.

Upcoming Events:

Sunday, March 9 at 3:00 pm Convocation Hall Admission: $10/adult, $5/student/senior	*Music at Convocation Hall Series* featuring pianist Marek Jablonski. Program will feature works by Schubert and Chopin.
Friday, March 14 at 8:00 pm Convocation Hall Admission: $10/adult, $5/student/senior	*Music at Convocation Hall Series* featuring William H Street, saxophone, with guest artists pianist Roger Admiral, percussionist John McCormick, contrabassist John Taylor, and the members of the Bozo String Quartet. Program will include works by Harbison, Rolin, Beason, and Milhaud.
Sunday, March 16 at 3:00 pm Convocation Hall Free admission	Master of Music Recital: Barbara Wells, choral conducting. Program will feature works by Raminsh and Bach.
Wednesday, March 19 at 12:00 pm Convocation Hall Free admission	*Noon-Hour Organ Recital*. A broad variety of solo organ repertoire ranging from the 16th to 20th centuries, as well as music for organ and other instruments with student organists from the Department of Music.
Saturday, March 22 at 8:00 pm Convocation Hall Admission: $5/adult, $3/student/senior	The University of Alberta Madrigal Singers Concert. Leonard Ratzlaff, conductor. Program to be announced.
Friday, April 4 at 8:00 pm Convocation Hall Admission: $5/adult, $3/student/senior	The University of Alberta Concert Choir Concert. Debra Cairns, director. Program will include Bach *Jesu, meine Freude*, Bartók *Four Slovak Folk Songs* and works by Lassus, Bruckner, Kodály, and Mendelssohn.
Saturday, April 5 at 7:00 pm Convocation Hall Free admission	Northern Alberta Honor Band Concert. Fordyce Pier, director. Program to be announced.
Sunday, April 6 at 3:00 pm Convocation Hall Admission: $5/adult, $3/student/senior	The University of Alberta Concert Band Concert. William H Street, director. Program to be announced.
Sunday, April 6 at 8:00 pm Convocation Hall Admission: $5/adult, $3/student/senior	The University of Alberta Symphony Orchestra Concert. Norman Nelson, conductor. Program will include works by Verdi, Butterworth, Delius, and Brahms.

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Peter Jancewicz, piano

Candidate for the Doctor of Music degree

Wednesday, March 5, 1997
at 8:00 PM

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Sonata in F Major, K.332 (1779) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Allegro assai

Sonata in A-Flat Major, Op. 110 (1821) — Ludwig van Beethoven (1770-1826)
- Moderato cantabile, molto espressivo
- Allegro molto
- Adagio ma non troppo / Fuga: allegro ma non troppo / L'istesso tempo di Arioso / L'istesso tempo della Fuga poi a poi di nuovo vivente.

Intermission

Sonetto 104 del Petrarca (1848) — Franz Liszt (1811-1886)

Children's Corner (1908) — Claude Debussy (1862-1918)
- Dr. Gradus ad Parnassum
- Jimbo's Lullaby
- Serenade of the Doll
- Snowflakes are dancing
- The Little Shepherd
- Golliwog's Cakewalk

Three Dances from "El sombrero de tres picos" (1919) — Manuel de Falla (1876-1946)
- Danse des Voisins (Seguidilla)
- Danse du Meunier (Farruca)
- Danse de la Meuniere (Fandango)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Jancewicz.

Peter Jancewicz holds Bachelor and Master of Music degrees in piano performance from McGill University in Montreal. Past teachers include Charles Reiner (Montreal), Jean-Paul Sevilla (Ottawa), Peter Eicher (Mannheim) , Charles Foreman (Calgary) and Helmut Brauss (Edmonton).

From 1986-1991, he was a member of the piano faculty at Medicine Hat College. During this time, he developed an interest in jazz, and performed regularly with the Lyle Rebbeck Quartet. Moving to Edmonton in 1991, he began doctorate studies in piano studying with Helmut Brauss at the University of Alberta where he was awarded two major graduate scholarships. He has taught at both the University of Alberta and Alberta College. In 1993, he was awarded First Prize at the Student Performance Competition of the Canadian University Music Society.

Mr Jancewicz currently lives in Calgary, where he is a member of the piano faculty at Mount Royal College, and maintains an active schedule of performing and adjudicating.

Introduction

There are many factors that must be present to make a performance expressive. The tempo must be appropriate, the rhythm must be accurate and musically flexible, dynamic levels must be carefully chosen, and phrasing must be clear. Various ways of articulating and accentuating are also crucial in that they can significantly change the expressive intent and sometimes even the meaning of the phrase. Without clarity of articulation, the message may be lost.

"Articulate" is defined in the Webster New Collegiate Dictionary as follows:

> *adj*...1a : divided into syllables or words meaningfully arranged: INTELLIGIBLE...c : expressing oneself clearly, readily or distinctly... *vb*... 1 a: to utter distinctly <*articulating* each note in a musical phrase> ...b : to give clear and effective utterance to ...2 a: to unite by means of a joint.

"Articulation" is defined as follows:

> *n*... 1 a: the action or manner of joining or interrelating....3 b: the act or manner of articulating sounds. [1]

"Diction" is defined as follows:

> ...2: choice of words esp. with regard to correctness, clearness, or effectiveness 3 a : vocal expression : enunciation b : pronunciation and enunciation of words in singing... [2]

As music may be thought of as a form of language, an analogy may be made between articulation and accentuation in language may be useful. Articulation in language essentially refers to consonants, the sounds that set the vowels apart. Punctuation is also a form of articulation, and even a misplaced comma can alter the meaning of a sentence. Musical punctuation is referred to as phrasing. If a person's speech is slurred, that is, unarticulated or spoken with poor diction, consonants are the sounds that have lost their clarity. If words are not enunciated clearly and sentences are not punctuated properly, the intended meaning of the sentence will probably differ from the perceived meaning. Clarity of enunciation is referred to as diction in language and singing, but in instrumental music, this aspect is referred to as articulation.

A classic Canadian example of slurring in language is the mispronunciation of the city

name, "Toronto". Most Canadians refer to it as "Tronna", or some similar variant, and a person unfamiliar with the Canadian accent would probably mistake it for a Scandinavian town. Given the simple sentence: "I walked home", the average Canadian, instead of enunciating all the consonants, would tend to say something like "I wok tome", minimizing the aspirated "h" in home. A person who has celebrated enthusiastically and is inebriated will soften the consonant sounds, thus saying something like "I wog dome". This is known as "slurring" the words. As the degree of slurring increases, the sentence becomes more difficult to understand. In the same sense, articulation in instrumental music provides the clarity of expression in a "system of communication" that is much less tangible than language; an art form that seeks, in the Romantic concept of music, to communicate the ineffable. A person speaking with imprecise diction is described as a person who mumbles (a word that is in itself onomatopoeic).

Accentuation can change the meaning and the focus of a sentence. The sentence "I walked home" contains three (or, if all are clearly pronounced, four) syllables. It is possible, in speaking this sentence, to accent one, two, three or none of the syllables. If all syllables are unaccented and spoken in a monotone, the sentence has no expression. It conveys nothing more than the bare meaning of the words with, perhaps, a certain degree of apathy. If all three syllables are accented, the amount of information conveyed by the sentence is increased. It can include the meaning of the words with an overlay of emotion: vehemence, irritation, anger, or something similar.

If only one of the syllables is accented, the sentence takes on added meaning. Accenting the first word, "I", indicates that there was some doubt as to who was walking home, and the accent clarifies the situation. "Was it Franz who walked home ?" " No, I walked home." Moving the accent to the second word, "walked", changes the focus to the mode of transportation that "I" used to get home. An accent placed on the second syllable of "walked", as in "I walKED home", is wrong. The speaker sounds either like someone unfamiliar with the language or a parody of a Shakespearean actor. A misplaced accent of this type does nothing to clarify the intent of the sentence. It can even obscure the meaning if the accent is exaggerated enough. The misplaced accent distracts the listener's attention from the content of the sentence and focuses it on the error. Finally, if the word "home" is accented, it puts the focus of the sentence on the destination: "Did you walk to the store ?" "I walked home."

The degree of accentuation, the manner in which the words are enunciated, and the tone of voice will also affect the expressive content. The degree of emphasis on the accented syllable can convey, for example, irritation. If the person speaking had missed the bus, they would emphasize "walked" as a means of conveying the frustration they had. Similarly, shortened vowels and spat out consonants convey excitement, and softened consonants and drawn out vowels express a more relaxed mood. The "colour" of the voice will also play a part in the added meaning. Even the speed at which the sentence has expressive implications.

Articulation and accentuation play an important part in the possibilities of expression and nuance of meaning in language. Similarly, shades and nuances of expression in music are crucial elements in bringing a performance to life and making the music an effective means of communication. Although the present system of musical notation provides a great deal of information, it is not enough for performers simply to follow the composer's instructions. The artist must study the score with intelligence and imagination in order to determine not only the "what" of a particular marking in a particular context, but the "why". It is not enough to present a work with the onus of understanding being on the audience. The performer has the responsibility to "translate" the "dots on the page" into an intelligible, coherent, and meaningful experience for the audience. A pianist whose articulation is unclear is a pianist who mumbles.

The focus of this essay is the interpretation of accentuation and articulation markings as notated by Franz Liszt in his Sonata in B-minor. In this essay, I will use the term "articulation" to refer to the manner of playing a note or group of notes that sets it apart from other notes by means of caesuras in the sound (various types of staccato). I will also discuss various combinations of staccato and legato. The term "accentuation" refers to the emphasis of a note relative to the surrounding texture by dynamic or agogic means. Combinations of both articulation and accentuation markings will be examined and discussed. It is not my intention to discuss every marking in the Sonata, but rather to discuss pertinent examples from which broader conclusions may be drawn.

One of the facets of Liszt's playing that set him apart from other virtuosi of his time was the almost supernatural clarity of his playing. In the words of Charles Hallé, a pianist who heard Liszt play in 1836:

> One of the transcendent merits of his playing was the crystal-like clearness which never failed for a moment even in the most complicated and, to anybody else,

> impossible passages; it was as if he photographed them in their minutest detail on the ear of the listener. [3]

This clarity of expression and execution must have been one of the reasons for his phenomenal success. There were many virtuosi who could perform astounding feats of speed and agility at the piano, but none could project the musical ideas and complex textures with the same effortless lucidity as did Liszt.

Liszt's desire for clarity of expression in his playing had a counterpart in his compositions, which manifested itself in the wide range of articulation markings that he used. Markings which cannot be found in the music of other composers up to this point appear in his Sonata, and it is evident that Liszt took a great deal of care in writing in the articulation markings. His method of notating the Sonata was to write the notes first and then go through the manuscript with red ink and fill in the articulation markings, dynamic markings, and any other expressive indications that he might have omitted on the first writing. Unfortunately, Liszt was not always careful to make a clear distinction between the dot and the wedge types of staccato markings, but in many cases a study of the musical context helps to make a decision as to which type is appropriate. He was also, on occasion, careless about the notation of rests and accidentals.

The Sonata is a particularly appropriate work in which to study articulation markings as Liszt lavished great care on the composition of the piece. In a study entitled Liszt's Sonata in B-minor: a Study of Autograph Sources and Documents, Sharon Winklhofer writes:

> Among a representative sampling of Liszt's musical documents ....none approaches the Lehman MS (manuscript) in the extent of revisions, early sketch material in the first draft, and discernible recomposition long after a suitable text had been determined. Liszt labored upon this work with unusual care. The autograph transmits evidence of a complex evolution, from an early draft to the finished product. [4]

An interesting aspect of the manuscript is the use of *collettes*, or pieces of manuscript paper with revisions pasted over the original passages.[5] Ms. Winklhofer discusses these revisions in a chapter titled "The Lehman MS: Compositional Genesis and Evolution".[6]

The manuscript itself has an interesting history. After publication of the first edition in 1854, there is no record of ownership of the MS until 1916, when it re-appeared in the private collection of the Marchese Silvio della Valle di Cassanova of Pallanza in Italy. In

1917, Breitkopf und Härtel issued a collected edition of the works of Franz Liszt, edited by José Vianna da Motta, who evidently consulted the MS during the preparation of the edition. It was acquired by Alfred Cortot on the Marchese's death. Unlike all of the other manuscripts in his collection, though, it does not bear Cortot's stamp. The current owner, Robert Owen Lehmann, acquired the manuscript in 1961, and in 1972 placed it on deposit at the Pierpont Morgan Library in New York. It is now known as the Lehmann Manuscript. In 1973, Henle Verlag published a facsimile edition as well as an Urtext edition, based on the Lehmann MS and the first edition. Unfortunately, the facsimile edition does not reproduce the original passages from underneath the *collettes*.

The Sonata is officially dedicated to Robert Schumann, in return for the dedication to Liszt of Schumann's Fantasy in C-major, Op. 17 (1838). On the title page of the MS, however, there is no dedication. According to William Mason, Liszt himself wrote a dedication on the title page of the manuscript to a select group of his students, or "Murls" as they referred to themselves. This society of "Murls" was described by Mason as:

> ...a little society, the object being to oppose the Philistines, or old fogies, and uphold modern ideas. ...On the manuscript of Liszt's "Sonate", he himself (Liszt) wrote, "*Für die Murlbibliothek.*" [7]

A parallel may be drawn between the "Murls" and Schumann's "Davidsbündler", a society dedicated to the eradication of all that was tasteless and trite in music. This title page has not been found, perhaps because of Liszt's (and his housekeeper's) reported carelessness with manuscripts.

There is no evidence of Liszt having prepared a fair copy, or *Stichvorlage*, for the publisher. It is believed that the Lehmann Manuscript was the copy sent to Breitkopf und Härtel, and this is to some extent borne out by the instructions written for the publisher by Liszt in the MS. In one cadenza-like passage Liszt writes in brown crayon that the note heads should be in large print rather than using small note heads, as was the general practice in similar contexts. [8]

In nineteenth-century treatises on performance practice, very little is written concerning the precise interpretation of the various markings, although much was written about general aesthetic principles and various opinions regarding the necessary components of beauty in music. It is this lack of a definitive interpretive tradition that makes the interpretation of a work such an interesting challenge. This is partly the reason why no two

performances of the same work by different artists sound the same. To a great extent, the context of a given marking or combination of markings determines the interpretation. Where the marking has been carelessly drawn in the manuscript, an examination of its context and other contexts where similar markings appear can shed light on the appropriate interpretation, or in many instances, a range of possible interpretations.

In attempting to determine the precise meanings of articulation markings, one may be tempted to be dogmatic and apply the same interpretation in all contexts. In the following quote, Liszt himself warns against this attitude:

> There, as elsewhere, ***the letter killeth the spirit*** (Liszt's emphasis), a thing to which I will never subscribe, however specious in their hypocritical impartiality may be the attacks to which I am exposed. [9]

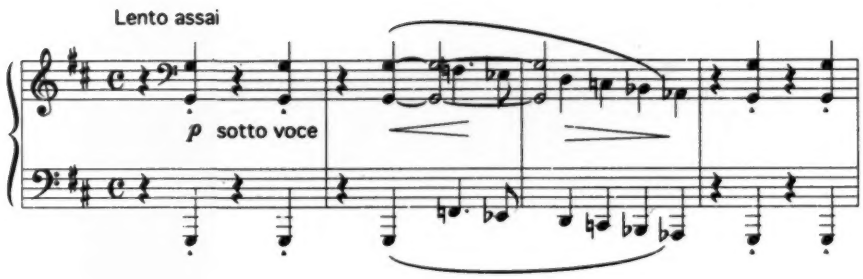
The incident that prompted Liszt to write this passage was a critical assault on his conducting skills after a concert in Karlsruhe late in 1853. He had conducted Beethoven's Ninth Symphony as well as works by Wagner, Berlioz and Schumann (none of which the audience and critics would have known). It was admitted that the concert had gone well, suggesting that these were personal attacks rather than valid critical judgments. In the letter, he is inveighing against conductors who act as nothing more than metronomes, who believe that time in music should have a rigid, metronomic pulse, and who evidently criticized Liszt for too much flexibility of rhythm. Characteristically, he does not mention names. Although this letter does not deal specifically with the interpretation of articulation, in my opinion his remark implying that the *spirit* of the music is vastly more important than its *letter* applies to all aspects of music making. It should be observed that this document was written after Liszt had stopped his habit of "re-writing" pieces by adding octaves and altering passages to suit his personal whim, or adding embellishments, as in the performance of a Nocturne that had infuriated Chopin. When he taught, he demanded that his students seek the spirit of the music through the letter. If students ignored the composer's intentions in a lesson with Liszt, they did so at their own peril.

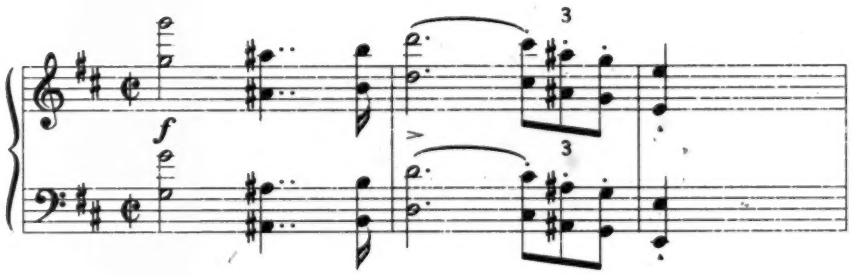
In most instances, an unassailable decision is impossible and within any given context, several interpretations might be possible. In cases like these, performers must make decisions based on a thorough study of the score and rely on their musical intuition to fill in the missing information such as nuances of rhythm and dynamic shading. As Liszt wrote in the above letter, it is always the spirit that is essential in the music, never the mere letter of the score.

As with many other basic concepts, the traditional manner in which articulation markings are interpreted tends to take a great deal of time to change, just as an attitude towards "facts" that are considered common knowledge is difficult to change, even in the face of opposing evidence. A major alteration in performance practice was the change in the normal manner of playing unmarked notes. Before Clementi's time, they were generally interpreted as non-legato. Afterwards, they were played legato. Even this did not happen overnight, but came over a period of years. In general terms, attitudes towards music and the other arts changed from the universal Classical philosophy of the eighteenth to the personal Romantic philosophy of the nineteenth century. At the same time, the construction of the piano evolved so that a more legato singing sound was possible, and ideals of sound changed. A singing legato rather than a clearly articulated non-legato line was the ideal to which all pianists aspired.

In order to make informed decisions about the interpretation of any aspect of music, it is necessary to provide a historical frame of reference in which to place the work. In this essay, references are made to performance practice treatises of Liszt's time and earlier periods and conclusions are drawn using suggestions in the treatises as a starting point. When applying the suggestions to the Liszt Sonata, it must be remembered that some of the treatises date from up to one hundred years before the composition of the Sonata and reflect performance practices that had already been in effect for some time. Although many facets of Liszt's musical vision such as his extensions of piano technique and compositional innovations looked to the future, his vision had a foundation in the practices of his time. The fact that Liszt grew up in a period immediately following the publication of treatises written by some of the foremost musicians of Europe suggests at least a tenuous link between the treatises and Liszt's performance practice. It is hoped that by a study of the musical context of various markings, this essay will shed some new light on an area of the performance practice of Liszt's music that has to this date not received the attention it deserves.

For purposes of identification throughout the essay, the following terms will be used to label the various themes:

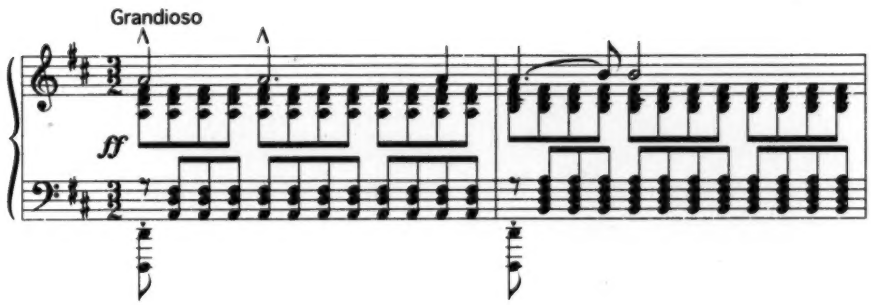
Theme a:

Example 1: mm. 1-4

Theme b:

Example 2: mm. 9-11

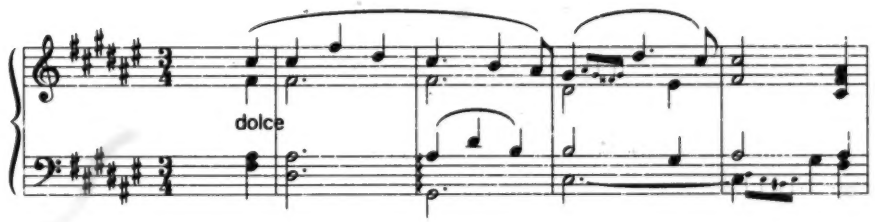
Theme c:

Example 3: mm. 14-15

Theme d:



Example 4: mm. 105-106

Theme e:

Example 5: mm. 335-338

Endnotes

1. *Webster's New Collegiate Dictionary*, s.v. "articulation."
2. *Webster's New Collegiate Dictionary*, s.v. "diction."
3. Charles Hallé, *The Autobiography of Charles Hallé, with correspondence and diaries* (New York: Harper and Row, 1973), 57.
4. Sharon Winklhofer, *Liszt's Sonata in B-minor; a Study of Autograph Sources and Documents* (Ann Arbor: UMI Research Press, 1980), 1.
5. For examples, see the Lehman MS, pp.1,7,11,16, 23.
6. Winklhofer, 169.
7. William Mason, *Memories of a Musical Life* (New York: Da Capo Press, 1970), 159.
8. See Lehman MS, 13.
9. La Mara, ed., *Letters of Franz Liszt*, vol. I (New York: Greenwood Press, 1969), 175-176.

A Historical Perspective

Franz Liszt is one of the most remarkable figures in the history of Western art music. He was a musician who excelled at every aspect of music making that he was involved in. Not only is he considered one of the greatest pianists of all time, but his compositional output exceeded even that of Mozart. He was a conductor constantly promoting new music and one of the most sought after teachers in Europe. In addition to his musical career, he managed to find the time to write several books and essays. Some of his essays helped establish such composers as Berlioz and Wagner, and his literary work spans six volumes.

Liszt was born in Raiding, Hungary, in 1811. He showed an amazing aptitude for music and playing the piano, and until 1821 was taught by his father, Adam Liszt. Recognizing his son's enormous talent, Adam moved the family to Vienna so that the boy could study with a more suitable teacher. The first person considered was Johann Nepomuk Hummel. However, Hummel had just accepted an appointment at Weimar, so Liszt was brought to Carl Czerny. It is interesting to note that later on, "Hummel's family held Liszt responsible for the serious decline in ' the true art of piano playing' "[1]. Liszt was taught by Czerny, his only professional teacher, for a mere eighteen months. During this time, Liszt was subjected to a rigorous program of technical practice. After completing his studies with Czerny, the twelve-year-old boy was compared favourably to Ignaz Moscheles, one of the outstanding piano virtuosi of the time.

When Liszt was fifteen his father died, leaving him to support his mother in Paris. He did this by giving lessons and with his reputation as a pianist, he had no trouble finding students. Some years later, Liszt suffered a nervous breakdown as a result of an abruptly terminated love affair with one of his students and did not touch a piano for over a year. He withdrew from the public view which at one point prompted someone to write his obituary for the Paris newspaper, *l'Étoile*. During this period, his religious persuasions convinced him to join the priesthood, but he was dissuaded from this action by one of his friends, the Abbé Lammenais.

In 1830, stimulated by the sounds and sights of the July Revolution, Liszt recovered and began to play again. In March of the following year he attended a concert given by the foremost virtuoso of the time, Nicolo Paganini. Hearing the astounding virtuosity of Paganini, who effortlessly performed breathtaking technical feats on the violin, Liszt

resolved to do the same for the piano. Aided by the enormous self discipline that was partly the result of Czerny's teaching, he set out to master the piano to the same extent Paganini had mastered the violin. In a letter to his friend, Pierre Wolf, he wrote:

> that my mind and fingers have been working like two lost spirits, Homer, the Bible, Plato, Locke, Byron, Hugo, Lammartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, all are around me. I study them, meditate on them, devour them with fury; besides this I practice four to five hours of exercises (3rds, 6ths, 8ths, tremolos, repetition of notes, cadences, etc., etc.). Ah! provided I don't go mad, you will find an artist in me! Yes, an artist such as you desire, such as is required nowadays! [2]

As an hommage to Paganini, he wrote a set of six études entitled *Six grandes etudes d'apres les caprices de Paganini.*

After this period of study, Liszt embarked on a heroic virtuoso career. He was treated like royalty almost everywhere he went, and with the exception of his concerts in England (the English seemed suspicious of such a successful showman), his performances were triumphs wherever he appeared. This period, which lasted until 1848, is referred to as the *Glanz-Periode*, the "glittering" or "brilliant" period.

> His stage presence was already the stuff of legends. Audiences were enslaved to him and there were times when they seemed to succumb to mass hysteria. Liszt's emotionally charged concerts were not unlike seances which strove for contact with the metaphysical.... With his mesmeric personality, good looks, and Byronic manner, Liszt swept all before him. [3]

After meeting Chopin and Liszt in 1836, and having heard both of them play, Charles Hallé describes their playing, dwelling more on Liszt's than on Chopin's style:

> ...a few days after having made the acquaintance of Chopin, I heard Liszt for the first time at one of his concerts, and went home with a feeling of total dejection. Such marvels of executive skill and power I could never have imagined. He was a giant, and [Anton] Rubinstein spoke the truth when at the time when his own triumphs were greatest, he said that, in comparison with Liszt, all other pianists were children. Chopin carried you with him into a dreamland, in which you would have liked to dwell forever; Liszt was all sunshine and splendour, subjugating his hearers with a power that none could withstand. For him, there were no difficulties of execution, the most incredible seeming child's play under his fingers. [4]

Liszt was also surprisingly active as a composer during this period as he was throughout

his lifetime, considering the number of other activities he was involved in. He produced countless transcriptions (including transcriptions of all of the Beethoven Symphonies and Berlioz' *Symphonie Fantastique*), paraphrases, and études, and also some original works for piano such as the *Album d'un voyageur*, on which the *Années de pelerinage, premiere année: Suisse* is based.

In 1847, Liszt met Princess Carolyne Sayn-Wittgenstein, who was to be his mistress throughout the Weimar period, and who would wield considerable influence over him. At about the same time, he began to tire of the constant traveling and the continuous need to please an undiscriminating audience was becoming increasingly more distasteful. In a letter to his friend, Madame von Moukhanov, née Nesselrode, he wrote:

> I have gone so far as to play that rumbling rumpus called "Erlking". Doubtless it is a masterpiece, but it has been spoiled for me by the public, which has condemned me to the perpetual gymnastics of storming octaves. What an unpleasant necessity that is in the virtuoso profession - that unrelieved chewing of the cud on the same thing! [5]

In September of 1847, Liszt played his final professional recital in Elizavetgrad in Russia, and withdrew from the life of a touring virtuoso. This was the last time he appeared in public as a pianist for personal gain. It was also the last time he accepted a fee for teaching or conducting. [6] He then moved to Weimar, and took the position of *Kapellmeister*, conducting the orchestra, composing, and eventually, teaching. His efforts soon transformed the town of Weimar into the European centre for new music. He championed many lesser known composers, among them Wagner, Berlioz, and Robert Schumann. At that time, Schumann was better known as a writer than as a composer. Liszt also programmed works of composers from earlier periods, giving, for example, a series of concerts including all the symphonies of Beethoven. His dedication to the music of Beethoven is demonstrated in the following letter to Wilhelm von Lenz:

> For us musicians, Beethoven's work is like the pillar of cloud and fire which guided the Israelites through the desert - a pillar of cloud to guide us by day, and a pillar of fire to guide us by night, "*so that we may progress both day and night*". [7]

Liszt's time in Weimar was the most creative period of his life for composition. With the presence of a good orchestra and his dreams and ambitions as a composer still intact, Liszt wrote most of his major secular works for orchestra there. Both of his symphonies, the *Faust Symphony* and *Dante Symphony,* and twelve of the thirteen *Symphonic Poems*

(*Symphonische Dichtungen*, a term that Liszt invented) were composed there. Up until his tenure at Weimar, he had composed very little for orchestra, preferring to concentrate on composing showpieces for himself and piano transcriptions of orchestral works. The definitive version of the *Transcendental Études* was finished in Weimar, as were the *Années de pelerinage, premiere et seconde années*. After completing the Sonata in B-minor and the Ballade in B-minor, Liszt refrained completely from composing for the piano for over a decade. In a letter to Louis Köhler, he wrote:

> With these pieces (the *Sonata, Scherzo and March*, and *Années de pelerinage, Suisse and Italie*) I shall have done for the present with the piano, in order to devote myself exclusively to orchestral compositions, and to attempt more in that domain which has for a long time become for me an inner necessity. [8]

The next piano compositions of note, the *Deux légendes* (1866), were written well after he had resigned his position at Weimar.

Franz Liszt's Sonata in B-minor is one of the most important major piano works of the Romantic period. In both form and content, the work broke new ground and as with much that is new in the artistic world, it gave rise to a storm of censure from conservative critics. Eduard Hanslick, a critic who later became a champion of Brahms's music and an exponent of conservatism in music, wrote the following review of a recital given by Hans von Bülow:

> Bülow began with Liszt's B-minor Sonata. It is impossible to convey through words an idea of this musical monstrosity. Never have I experienced a more contrived and insolent agglomeration of the most disparate elements, a wilder rage, a bloodier battle against all that is musical. At first I felt bewildered, then shocked, and finally overcome with an irresistible hilarity... Here all criticism, all discussion must cease. Who has heard *that,* and finds it beautiful, is beyond help. [9]

Even some of Liszt's students were at first reluctant to play the Sonata. Arthur Friedheim writes the following concerning the reaction of some of Liszt's students to his compositions:

> Many of Liszt's pupils at the Hofgärtnerei condemned these compositions during his lifetime. Eugene d'Albert, for instance, found the B-minor Sonata unattractive. Yet, ten years after the master's death, he was performing it with enthusiasm. Emil Sauer, on the other hand, who never had a good word for any of Liszt's other works, considered the A-major concerto one of the most beautiful works of its kind. [10]

The comment about Emil Sauer is particularly interesting as he went on to edit the Sonata and many other of Liszt's piano compositions for C.F. Peters and came to be considered an expert on the interpretation of Liszt's music. However, many of the virtuosi of the time, particularly former students of Liszt, frequently played the work in recital. The Sonata has become one of the standard works in the piano recital repertoire.

The Sonata was completed on February 2, 1853 ,[11] and Liszt had probably been working on it since early in 1852. It was published by Breitkopf und Härtel in 1854, and the premiere was given in 1856 by Liszt's student, Hans von Bülow. In a letter to Liszt dated January 23rd, 1857, von Bülow wrote:

> Je vous écris le lendemain d'une grande journée. J'ai joué hier soir votre Sonate pour la première fois devant la public a Berlin, qui m'a vivement applaudi et rappelé.... R. (Relstab) est arrivé en toilette de bal, a trouvé la Sonate tres intéressante, meme fort belle... Après le Trio de Volkmann qui précedait... la Sonate a completement abasourdi les gredin-cretins.
> [I write to you on the day following an important event. Yesterday, I played your Sonata for the first time before the public in Berlin, who enthusiastically applauded and recalled me... R(elstab) arrived dressed for the ball, found the Sonata very interesting, even very beautiful... after the Volkmann Trio that preceded it... the Sonata completely dumbfounded the idiotic scoundrels.] [12]

The form of the Sonata has given rise to many theories. Externally, it is structured in one extended movement with internal divisions that can suggest either three or four separate movements or one movement in sonata-allegro form. However, as in most great works of art, the structural divisions of the Sonata do not correspond exactly to the formal abstractions found in textbooks on musical form. Indeed, one of the principal difficulties in analyzing the form of the Sonata is that there are too many possibilities, leaving analysts with the problem of solving the enigma of how Liszt "could have his cake and eat it too".[13] William S. Newman labels the form a "double-function" form containing elements of a traditional single movement sonata-allegro form combined with four movement sonata structure in which the first and last movements are incomplete sonatina forms.[14] Rey M. Longyear also subscribes to the double-function theory, but postulates three movements instead of four.[15] The only main point of agreement between the two analyses is that if the Sonata is considered to be a multi-movement work, then the slow movement begins at the *Andante sostenuto* in measure 331. As a performer, one can be satisfied to regard the Sonata as a large, unconventional one-movement work. Recogniz-

ing that it was one of the characteristics of Romantic composers to blur the neat outlines of classical forms, particularly in large scale works, one need not worry about identifying and labeling sections in a form that was "obsolete" before it had been precisely defined.[16]

The choice of tonality in which the Sonata was written is an interesting one. Liszt's original title page for the Sonata in the Lehman MS reads "Grande Sonate / pour le Pianoforte / par / F Liszt / terminé le / 2 Février 1853," with no mention of key. In the first edition, the Sonata was called Sonata in B-minor, with Liszt's approval, although in the entire sonata there are only two strong points of arrival in B-minor, both in corresponding passages from the exposition and recapitulation in measures 32 and 532. [17] From measure 600 on the Sonata is in the key of B-major, or in B-minor with a *tierce de Picardie*. The key of B-minor had been a key that was for some reason avoided by the major composers as a tonality for large scale works for piano. Haydn wrote one Sonata in B-minor, Beethoven and Mozart wrote neither sonatas nor concertos in B-minor. Ten years before Liszt wrote his Sonata, Chopin finally ended the "boycott" and in 1844, wrote his magnificent Sonata in B-minor, Op. 58.

The Sonata is a perfect example of Liszt's compositional technique known as thematic transformation or metamorphosis, wherein a theme or motif is varied by changing tempo, rhythm, texture, dynamics, etc., in order to give it a different character. This technique was probably inspired by the transformation of themes in Schubert's *Wanderer Fantasy*, [18] which Liszt transcribed for piano and orchestra only a year before writing the Sonata, or the transformation of themes in the final movement of Beethoven's Ninth Symphony, which he transcribed for piano solo. The *Wanderer Fantasy* is also a one-movement work in that, although there are four distinct sections divided by pauses and tempo changes, the entire work is played without a break.

The Liszt Sonata in B-minor is in every respect one of the most remarkable piano works of the nineteenth century. The following pages will present a discussion of one aspect of this rich, complex work of art.

Endnotes:

1. Alan Walker, *Liszt* (New York: T. Crowell, 1971), 17.
2. La Mara, ed., *Letters of Franz Liszt* (New York: Greenwood Press, 1969), 8.
3. Alan Walker, *Liszt, Carolyn, and the Vatican* (Stuyvesant, N.Y.: Pendragon Press, 1991), 4.

4. Charles Hallé, *The Autobiography of Charles Hallé, with correspondence and diaries* (New York, Harper and Row, 1973), 57.
5. Cited in Arthur Loesser, *Men, Women and Pianos* (New York: Simon and Schuster, 1954), 420.
6. Satcheverell Sitwell, *Liszt* (New York: Dover, 1967), 359.
7. La Mara, 151.
8. La Mara, 187.
9. cited in Nicolas Slonimsky, *Lexicon of Musical Invective* (New York: Coleman-Ross, 1953), 116.
10. Arthur Friedheim, *Life and Liszt* (New York: Taplinger, 1961), 188.
11. Franz Liszt, *Sonata in B-minor* (München: Henle, 1973), Facsimile Edition, title page.
12. La Mara, ed., *Briefwechsel zwischen Franz Liszt und Hans von Bülow*, 188-189, author's translation.(Relstab had appeared dressed for the ball as it had been his intention to avoid the concert in which Liszt's music was played by going to the ball, as he had done in the past. Liszt's daughter had written him a flattering letter, which he apparently received at the last minute, praising his writings, and assuring him that he would be pleasantly surprised.)
13. William Newman, *The Sonata since Beethoven* (New York: Norton, 1983), 373.
14. Newman, 375.
15. R.M. Longyear, "Liszt's Sonata in B-minor: precedents for a structural analysis" *Music Review* 34 (1973): 198.
16. The principles of sonata form were first explained by Carl Czerny or Adolph Bernhard Marx around 1837-1838. For a detailed discussion of descriptions of sonata form by nineteenth century theorists see William Newman, *The Sonata since Beethoven* (New York: Norton, 1983), 29-37.
17. See Facsimile edition p. 20. Liszt didn't bother to write out the identical passages. In the MS between m. 532 and 554, he writes *Vide Seite 2/ die 21 numerirten / Takte wiederholt* (see page 2, repeat the 21 numbered measures).
18. Newman, 371.

Articulation Markings

The Staccato Markings

There are two basic staccato markings, the interpretation of which has caused much controversy over the past three centuries. All sources agree that these markings, the dot and the wedge (also called the dash or stroke), signify that the marked notes are to be played detached. However, differences of opinion arise as to the actual duration of the marked note. C.P.E. Bach writes the following:

> When notes are to be detached from one another strokes or dots are placed above them...The latter indication has been used in the Lesson in order to avoid a confusion of the strokes with fingering numerals. Notes are detached with relation to : (1) their notated length...; (2) the tempo...; and (3) the volume. Such tones are always held for a little less than half their notated length. In general, detached notes appear mostly in leaping passages and rapid tempos.[1]

Marpourg, in his Principes du Clavécin, writes that:

> Un *point* (Marpourg's italics) au-dessus ou au-dessous d'une note signifie qu'elle doit avoir etre *détachée. Détacher, (Couper)* une note, c'est ne la pas tenir jusqu'a sa valeur expirée, mais la lacher a la moitié...En place des points on se sert quelquefois de petites lignes.
> [A point above or below a note signifies that it must be played detached. To detach, (to cut short) a note is to avoid holding it for its full value, but to release it after half its value. In place of points one sometimes uses small lines.] [2]

In his Treatise on the Fundamental Principles of Violin Playing, Leopold Mozart defines *staccato* as follows:

> ....struck; signifying that the notes are to be well separated from each other, with short strokes, and without dragging the bow. [3]

Oddly enough, staccato and *pizzicato* are the only terms of articulation that are defined in his treatise.

The sole marking that Leopold Mozart uses for staccato is the wedge, the dot only being used under a slur (this combination will be discussed later). To his definition of staccato, "well separated", he adds the dimension of accentuation:

> A composer often writes notes which he wishes to be played each with a strongly accented stroke and separated from one another. In such cases, he signifies the kind of bowing by means of little strokes which he writes over or under the notes. 4

Quantz makes a definite distinction between the two markings. In his treatise On Playing the Flute, in a chapter entitled "Of the Duties of Those Who Accompany a Concertante Part" specifically referring to *ripieno* violinists he writes:

> ... a distinction is to be made between strokes and dots without slurs above them, that is, the notes with the strokes are to be played with completely detached strokes, and those with dots simply with short strokes in a sustained manner...[5]

The above quotes were written in the middle of the eighteenth century and reflect a performance practice that had been in effect for some time. Türk also mentions a difference in the meaning of the two markings in his Klavierschule of 1789:

> The detaching or separating of tones is indicated as we know by a stroke or a dot placed above (or below) the notes....The signs... have the same meaning, but some would like to indicate by the stroke that a shorter staccato be played than that indicated by the dot. [6]

Türk also gives a general instruction for playing staccato:

> Mistakes are often made with respect to detaching tones, for a number of people are accustomed to striking keys as quickly as possible without regard for the values of given notes, even though in most cases the finger should remain on the key long enough to take up at least half of the note's duration. [7]

Hummel does not distinguish between dots and wedges in his Méthode Complete Théorique et Pratique pour le Piano-Forte. He writes:

> Le détaché (staccato, [wedges or dots]) se trouve au-dessus ou au-dessous des notes. Lesdoigts n'attaquent les touches que brievement en les quittant aussitot... [The (marking for) detached notes (staccato, [wedges or dots]) is found above or below the notes. The fingers touch the keys but briefly, and leave them at once...] [8]

In their Méthode de Méthodes de Piano, Fétis and Moscheles merely mention that the notes marked with a dot or wedge should be detached without any distinction between the markings. [9] Liszt contributed a study to the Méthode which includes both dots and

wedges which presumably had different meanings. A footnote in the treatise mentions that the study was composed expressly for the method. [10]

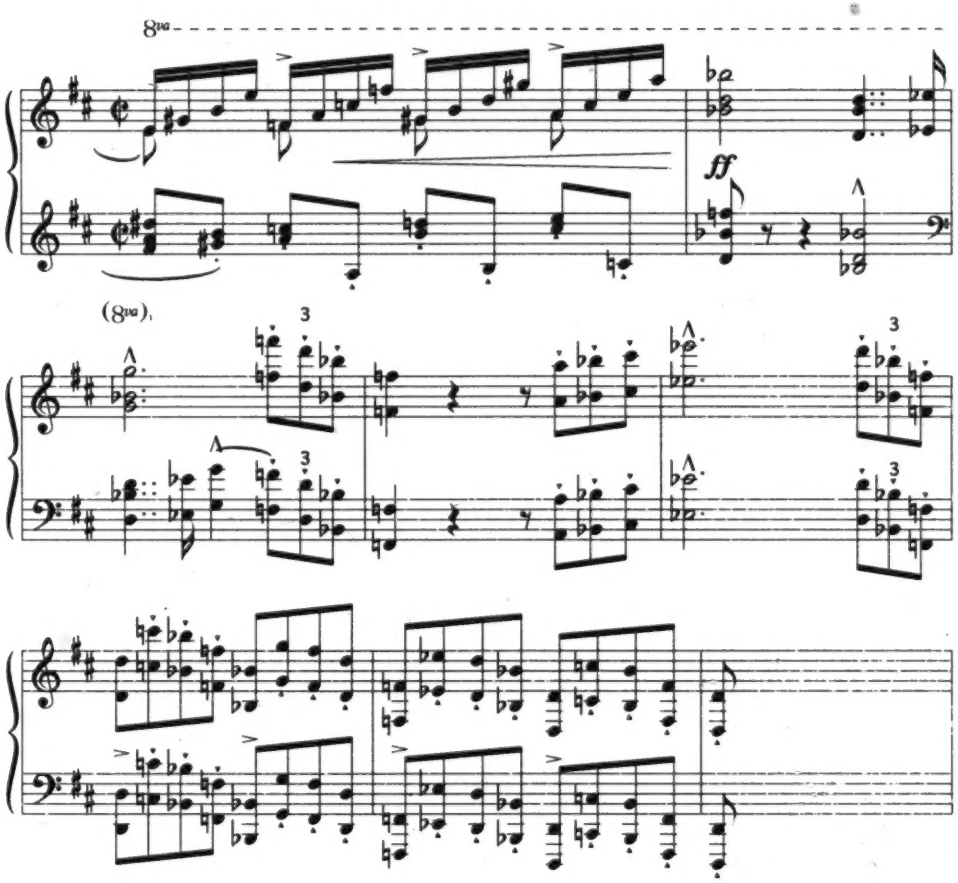
Clementi writes that when composers made the distinction, the dot implies a less pronounced staccato than a wedge.[11] Friedrich Starke assigns a definite value to each staccato mark, and writes that:

> (1) the short, sharp touch...is marked by dashes and in which each note receives a quarter of its value; (2) the semi-sharp touch, marked by dots, in which the notes receive half their value...[12]

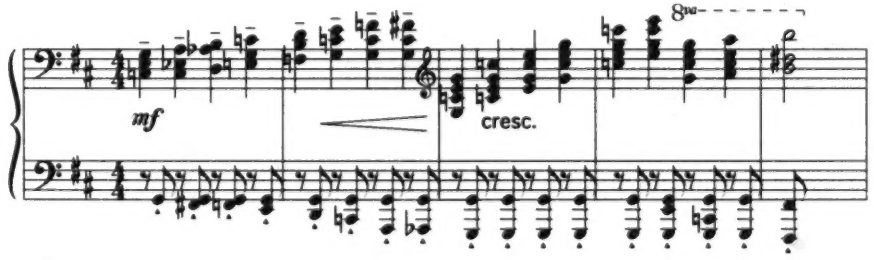
In the New Liszt Edition, the dot is referred to as staccato, and the wedge is called *martellato* and *staccatissimo*. [13]

Both markings are employed in the manuscript of the Liszt Sonata, and often the distinction is very clear. On the first and second lines of page 8 of the facsimile, the markings in the left hand are clearly wedges. In the *fugato* (page 18 of the facsimile), the staccato signs are clearly dots, with a few significant exceptions. The wedges appear to take over on the last line of page 19 at the *piu crescendo*.

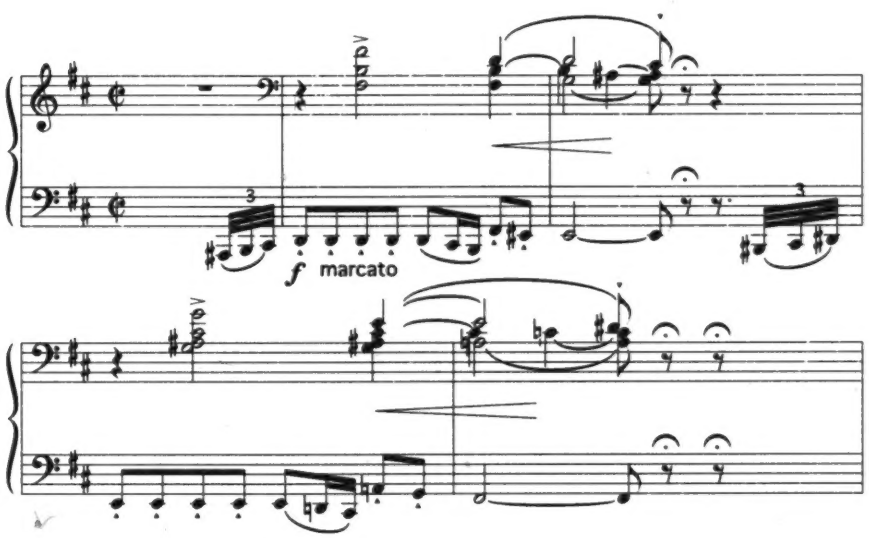
In the Sonata, the wedge marking is generally used in forte dynamics, and represents, in my opinion, an energetic stroke similar to the bow stroke described by Leopold Mozart. On the piano, this can be realized by playing the note with a quick, light attack and rebound. This particular attack is used when a brilliant sound is needed since the upper partials of the tones are emphasized lending a brightness to the sound.

In the following example , Liszt takes the trouble to mark every eighth note octave in both hands, with the exception of the accented notes, with a wedge as far as measure 72. There he writes "*sempre staccato ed energico assai*", which can only mean that the same articulation and character is to be continued. Thus it is clear that he associates this marking with an energetic stroke. The dots that appear in the bass clef of measure 54 of the Henle edition are notated in the Peters edition as wedges, and in the MS, they appear to be wedges. Given the impetuous nature of the passage, I interpret them as wedges.

Example 6: mm. 54-61

In the following example, the Henle edition (perhaps following the first edition) marks the left hand notes with dots, where in the MS they are indisputably wedges.

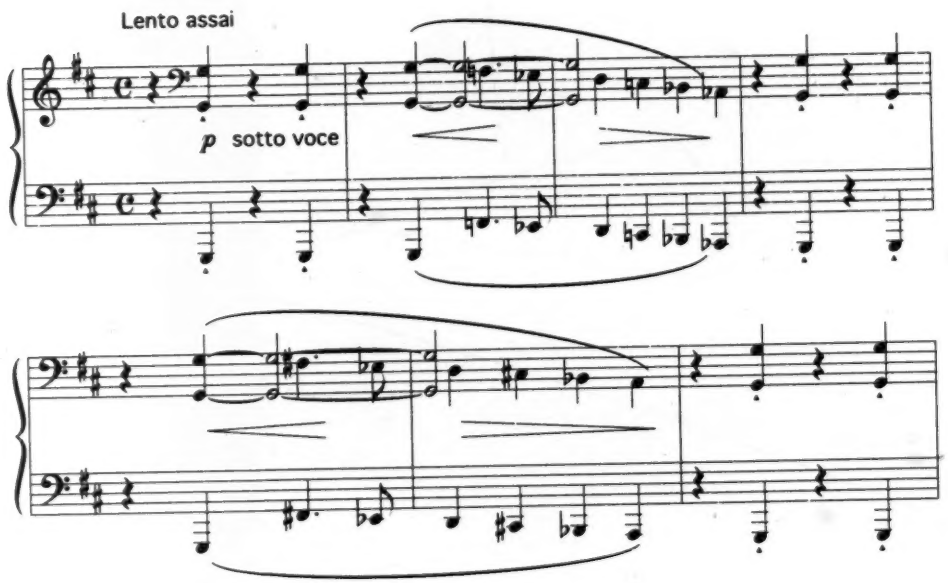


Example 7: mm. 209-213

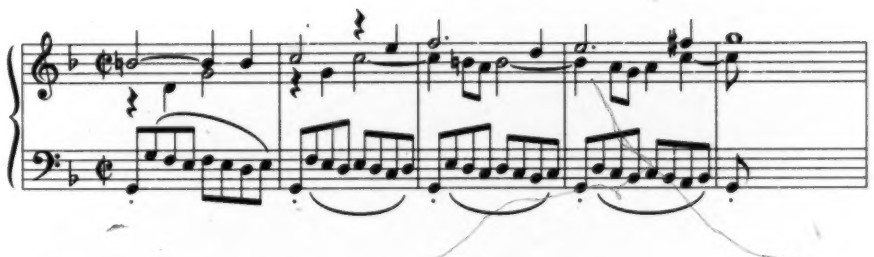
In theme "c" (mm. 14 and 16), the quick attack described above is needed to avoid a ponderous or dull sound, particularly in the lower register of the piano. Liszt himself, in a letter to Louis Köhler, described this passage as "hammer-blows", in contrast to what he calls the second motive. (m. 153) [14] Alfred Cortot also uses the hammer analogy: "The sarcastic theme should not be played too quickly, but hammered out." [15] The hammer analogy is useful, both from an aural and physical point of view. To drive a nail into a plank, an impulse is transmitted to the hammer, which is then allowed to continue to the head of the nail. It is the momentum of the hammer that does the work once the hammer has been set in motion.[16] Only the most inept carpenter would attempt to push a nail into a plank. Once the hammer has hit the head of the nail, it immediately rebounds. The sound is a clear, sharp "crack". In golf, the sound of the club striking the ball is a clear, vibrant one if the stroke is good, otherwise, the sound is dull, and the ball careens off in an unexpected direction. In playing the piano, if the arm and hand are conceived as being used as a hammer, with firm fingers acting as the hammer head and if not too much weight is used, the arm will rebound naturally and the sound produced will be clear, vibrant and free from excess key or action noise that would be present with a heavy attack. The following passage contains a *marcato* passage which requires this type of approach.

Example 8: mm. 14-17

Although the wedge is normally used in forte dynamics, Liszt also uses it for special effects in piano. In the opening measures, Alfred Cortot suggests playing the staccatos in the first and fourth measure *pizzicato*,[17] and Louis Kentner suggests :

> Another case when simultaneous pedaling must be used is when a very short but yet living sound is required, a kind of plucked pizzicato effect... in the opening of Liszt's Sonata in B-minor I prefer this pizzicato ma vibrato to the completely dry staccato favoured by some pianists. [18]

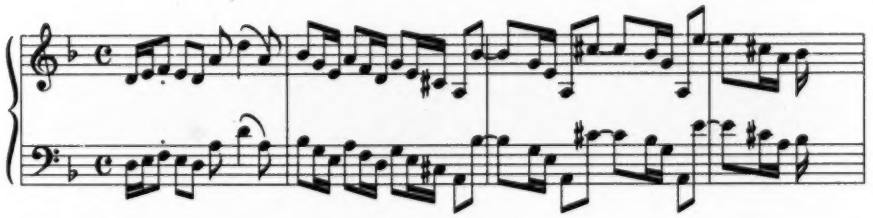
This nuance may be attained by playing from the surface of the keys with a motion similar to a string player plucking the string. The amount of pedal used will be dictated by the responsiveness of the instrument, particularly the quickness of the dampers, and the acoustics of the hall.

Example 9: mm. 1-7

The dot indicates a longer staccato, produced with pressure or weight, rather than impulse and momentum. When this type of attack is used, lower partials in the sound are emphasized, giving the tone a more singing quality than the quicker, lighter attack used with the wedge staccato marking. In some cases composers also used the dot to indicate emphasis rather than staccato. In the third movement of Bach's *Italian Concerto,* the dots

in the left hand indicate an accentuation of the pedal point.

Example 10: J.S. Bach - Italian Concerto / III, mm. 59-63

In the Fugue in D-minor from the first book of The Well-Tempered Clavier, the dot over the B-flat in the second measure indicates emphasis rather than staccato. In the normal metrical accentuation, the first beat should be emphasized. In this case, the accent is shifted to the second beat creating a more varied rhythmic structure.

Example 11: J.S. Bach - Fugue in D-minor / WTC Bk. I, mm.1-3

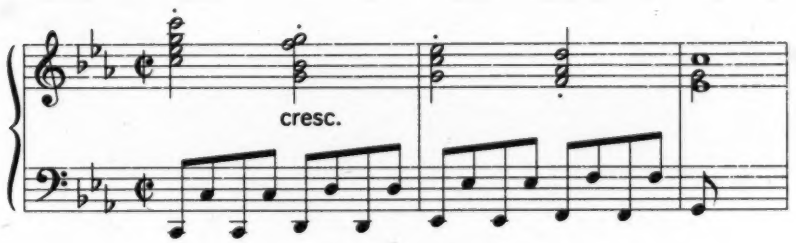
Likewise, in Bach's Concerto in D-minor, the dot in conjunction with the slur on the second half of the third beat shifts the accentuation one eighth note later, causing the first two notes to sound like an upbeat. Normal metric accents return in the second measure.

Example 12: J.S. Bach - Concerto in D-minor / I, mm. 1-4

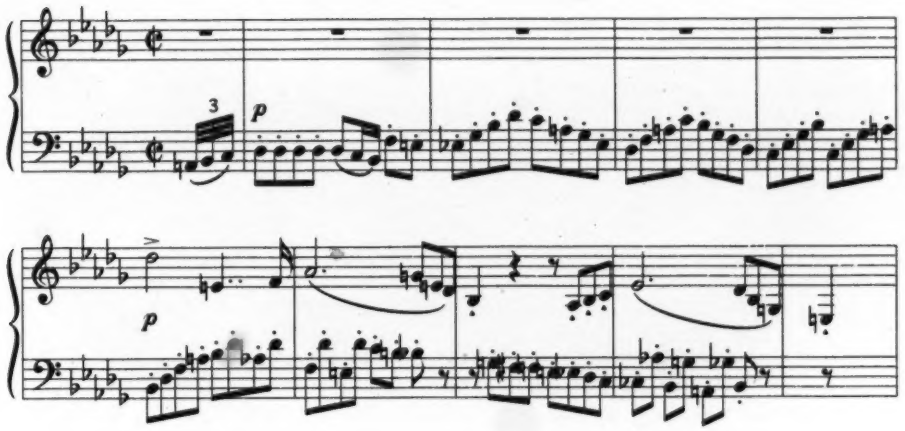
Concerning the first movement of Beethoven's Sonata Opus 110, Czerny writes:

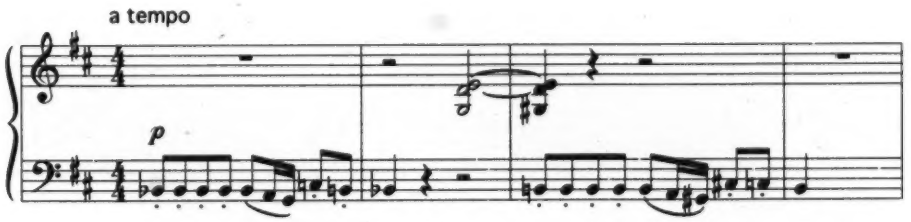
The roulades are extremely light, and by no means brilliant. In the twelfth bar...

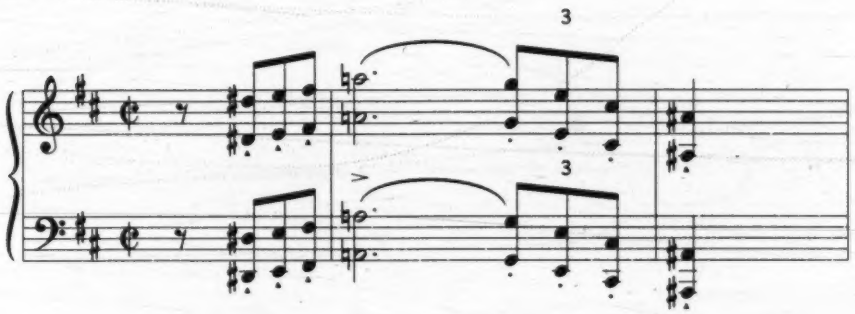
Example 13: Beethoven - Sonata Op. 110 / I, m. 12

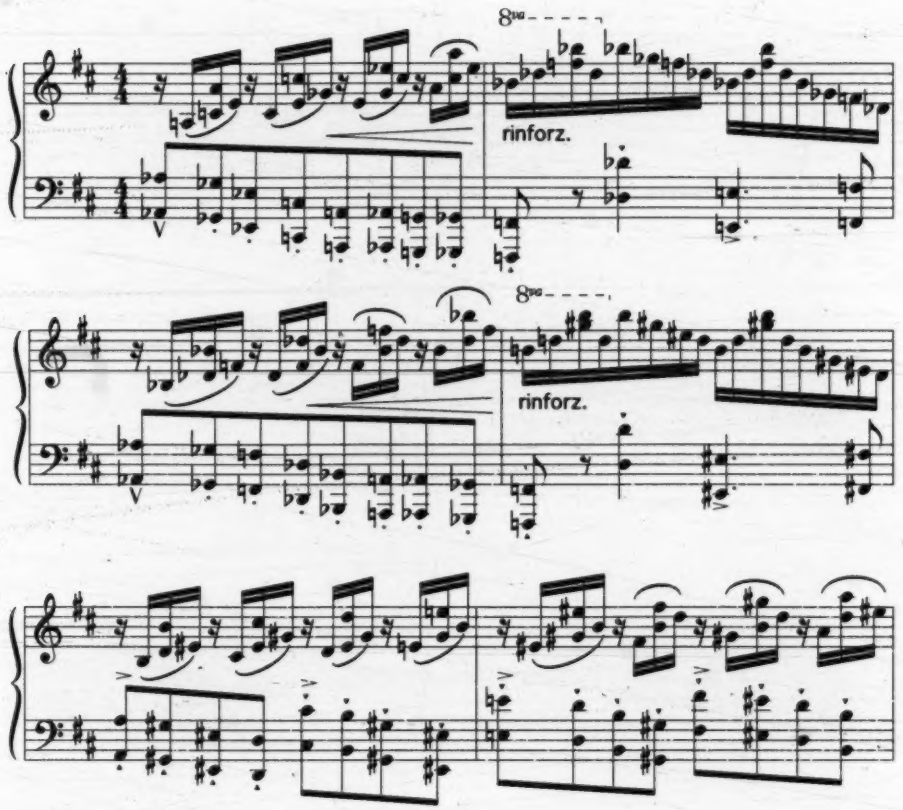
> by which the thumb marks its note shortly, but without disturbing the equality of the whole. [19]

Half notes are marked with dots in measures 15 and 16 (and all analogous passages) of the first movement of Beethoven's Sonata Op. 13, indicating emphasis or accentuation rather than staccato:

Example 14: Beethoven - Sonata Op. 13 / I, mm.15-17

In the Liszt Sonata (Example 15, p. 25), all of the eighth notes in the counterpoint of the *fugato* (m. 460, etc.) are clearly marked with dots, and there is a very clear distinction between dots and wedges. If each of the eighth notes is played as a longer, "*espressivo*" staccato, it gives a melodic quality to the contrapuntal line, and elevates it from mere accompaniment to the role of a counter-melody. Since the counter melody is based on thematic material, it should have some prominence.

Example 15: mm. 466-474

Dots are also used in passages where the more brilliant staccato sound may not be appropriate. A *pizzicato* effect similar to the one desired for the opening would render the following passage in a much lighter vein than I think Liszt intended. The darker quality associated with the dot staccato in this register makes an effective contrast with the preceding section marked *dolce con grazia* and the beautiful singing quality of theme "c" in measure 153.

Example 16: m. 141-144

Dots are often used in conjunction with descending lines, as wedges tend to be used in ascending lines:

Example 17: mm. 11-12

Dots are used in the descending octaves in measures 222 and 224 (Example 18, p. 28). In measure 226 and following, the general direction of the line is up, and the staccato marks in the MS are certainly wedges, despite the markings in the Henle edition. The markings in measures 222 and 224 are clearly points, and any wedge-like characteristics can be ascribed to the lifting of the pen, whereas in measure 226 and following, they are clearly longer, and therefore should be interpreted as wedges.

Example 18: mm. 222-227

The Slur

The basic interpretation of the slur is legato, and was originally used to indicate bowing for string instruments. All notes under a slur are played with one stroke with either an up bow or a down bow. The direction of the bow is changed at the end of the slur resulting in the possibility of a break in the sound. In music of the Baroque and Classical periods, slurs tended to end on the note preceding a beat or bar line. A down-bow is heavier than an up-bow, resulting in a stronger sound, and it is generally used at the beginnings of measures or anywhere that an accent is required. It was quite rare for a slur to continue over a bar line. Thus the conventional use of the slur reinforced the motivic aspect of the Baroque style and the highly articulated style of the Classical period. As well, it helped to reinforce the metric accentuation of the music.

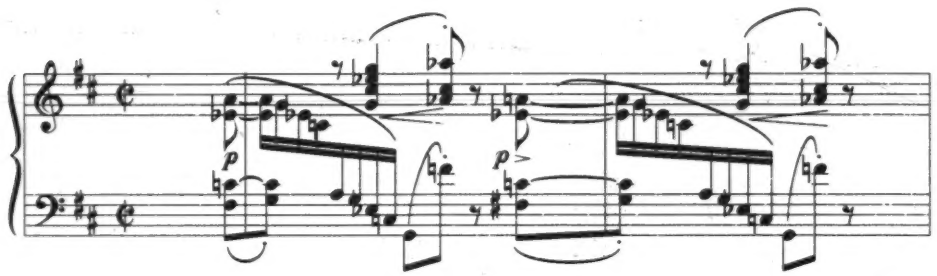
Legato is the antithesis of staccato. Where detached playing sets off individual notes or phrase members from each other by means of tiny caesuras, thus emphasizing the attacks on the notes or beginnings of phrase members, legato playing seeks to minimize the attacks on each note, a capacity which is extremely limited on the piano. In order to create a legato line, a singer will try to minimize the interrupting effect that the consonants have on the line, a string player will avoid articulating each note separately, and a wind player will avoid tonguing each note. In each case, the performer attempts to create a smooth and seamless line.

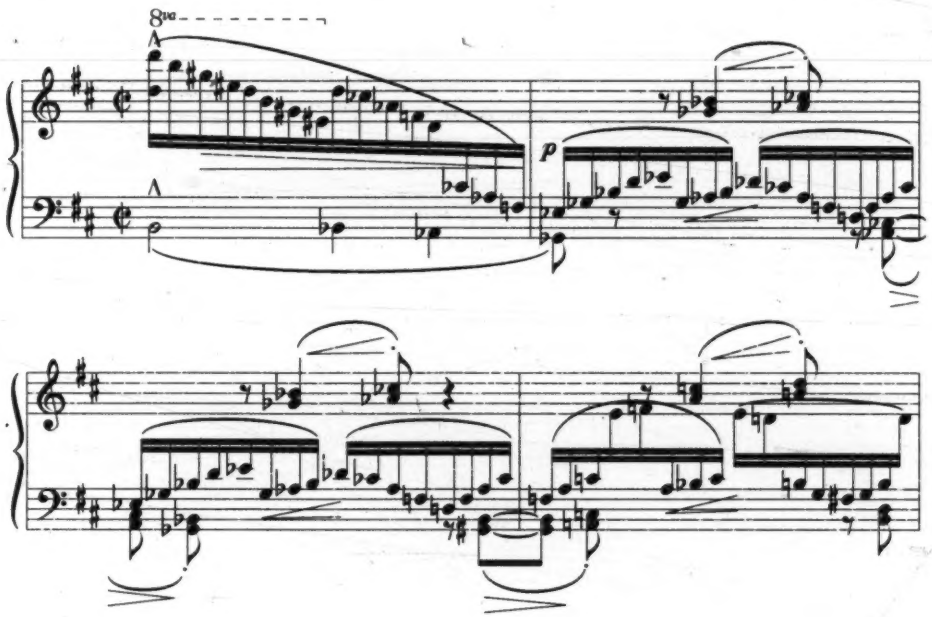
There are various "grades" of legato playing on the piano. Playing the notes without gaps in the sound and matching the dynamic level of each tone to the following tone (taking into account dynamic changes, i.e. *crescendo* and *diminuendo*) is the basic legato. There are also various levels of *legatissimo* where the tones are matched and overlapped to a greater or lesser extent. There is no way to discern the type of legato which a composer intended in a given passage, unless the word *legatissimo* is written into the score, and even then the system of notation can not indicate shadings of nuance. The realization of nuance is left up to the performer, who must take into account factors such as the general context, the acoustics of the hall, the responsiveness of the instrument, and the performer's own temperament and interpretation.

That Liszt was particularly conscious of the endings of slurs is evidenced by the fact that he used no less than three ways of marking the articulation at the end of each slur. When combined with accentuation markings, there are a total of nine possibilities, although Liszt does not use them all:

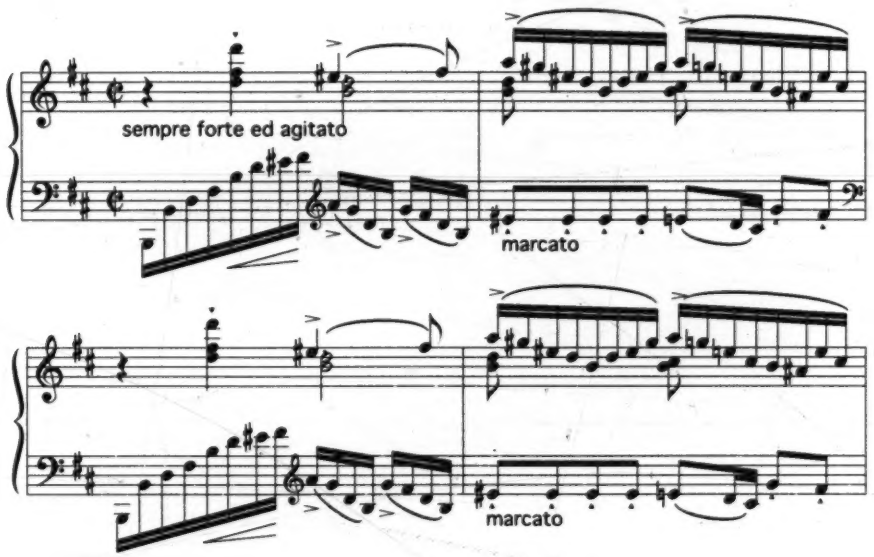
Example 19: Possible endings for slurs.

Without any modification of the final note under a slur, there may be various interpreta-

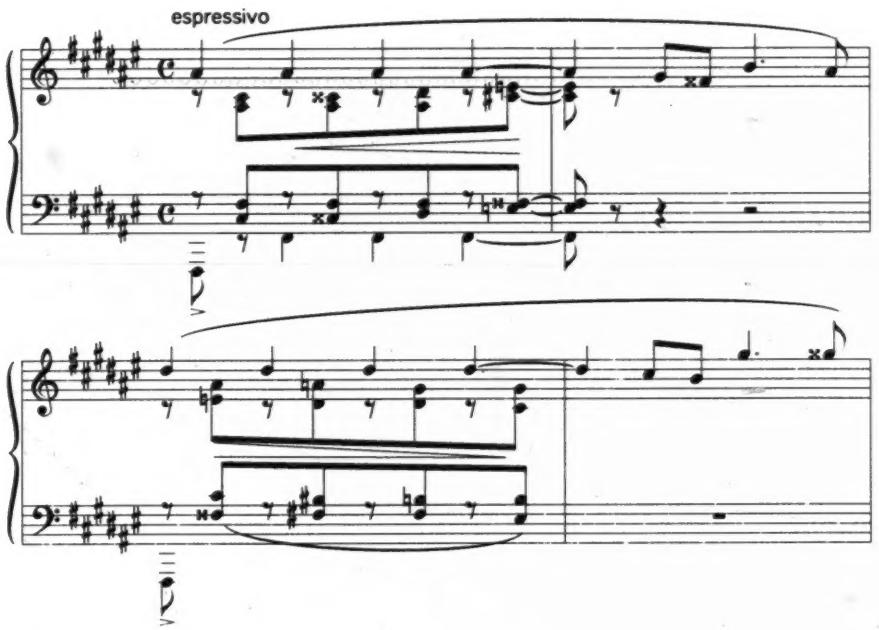
tions on the articulation, ranging from a complete break to a seamless legato. In the latter case, the slurs would seem to indicate rhythmic groupings, as in the following example. In the descending arpeggios, the sixteenth notes are all slurred together leading to the two slurred eighths in the bass clef. This does not necessarily indicate that a clear break is desired, but suggests a distinct attack on the first of the eighth notes underlining the syncopation of the chords in the treble clef.

Example 20: mm. 18-19

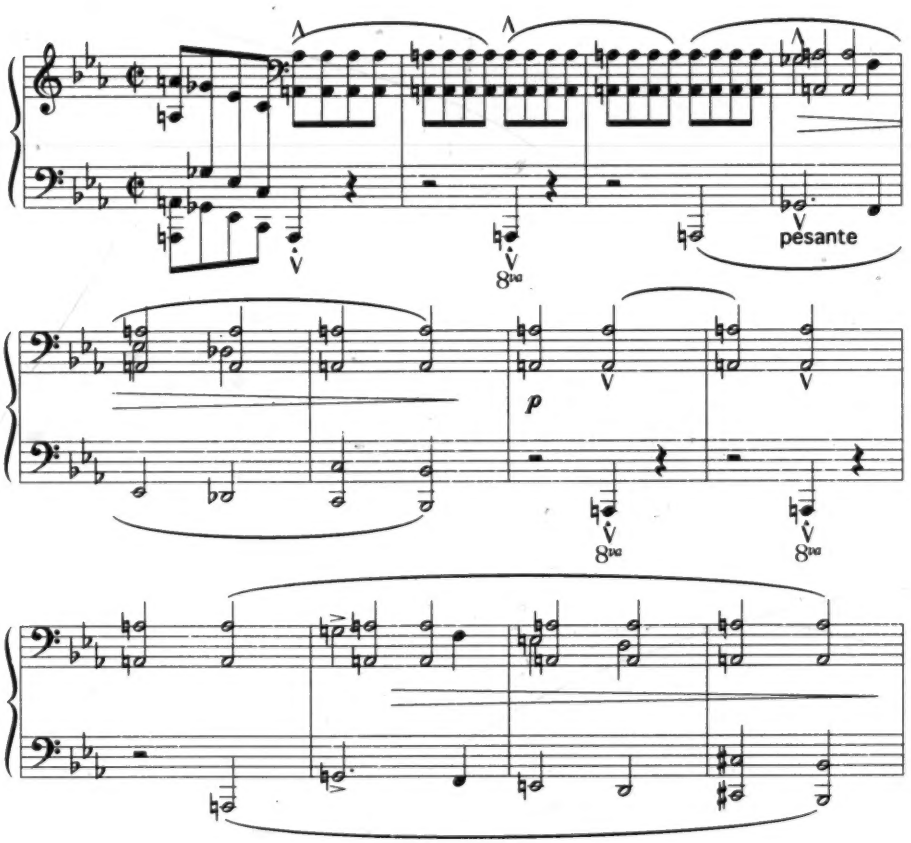
Similarly, in the right hand of measure 45 and following, a break between the slurs would destroy the motivic continuity of the line. The slurs are instead rhythmic groupings against which the left hand syncopations are played. Notice the difference in slurring between right and left hand in measure 44. In this case, Liszt would seem to be indicating that the right hand line is ending on the final sixteenth of measure 44, suggesting a break between measures 44 and 45 with a new start on measure 45, while the left hand finishes on the downbeat of measure 45, creating an elision.

Example 21: mm. 44-47

In measures 32-39, the slurring clearly divides the right hand into the two beats per measure suggested by the time signature, 2/2. The left hand slurring, however, suggests the division of each measure into one half note beat followed by two quarter note beats. The combination of the *crescendo* and the accents in the left hand supports this interpretation.

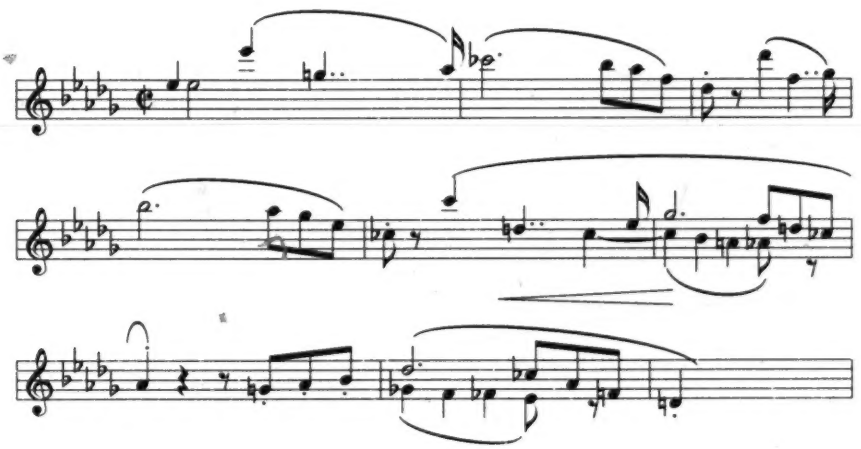


Example 22: mm. 32-35

Slurs may also be used to show the completion of phrases, as in measures 433-440, where there should be a short breathing pause between each of the slurs.

Example 23: mm. 433-436

Also, in measure 81 and following, the slurs indicate rhythmic groups which cut across the normal metrical accentuation. Normal accentuation is resumed in measure 84, with the accent on the downbeat, and then the alternate accentuation begins again in measure 87.

Example 24: mm. 81-92

Slurs occasionally act as indicators of accentuation. In measures 493-499, the "b" theme is notated in two different ways. When it first appears in measure 493, there is a new slur in the following measure, indicating an emphasis to be put on the downbeat of measure 494. The repetition of the phrase in measures 495-496 is articulated the same way. Then there is a slur extending from the second quarter note of measure 497 to the downbeat of

measure 499. The overall phrase continues to the downbeat of measure 501. This indicates that the C-flat and B-flat on the downbeats of measures 494 and 496 should be emphasized, while the G-flat in measure 498 should not be emphasized any more than is required by the *crescendo*. In measure 500, the continuation of the phrase beginning in measure 497, the D-flat should again be emphasized.

Example 25: mm. 493-501

Combinations of Staccato and Slurs

Quite often, Liszt would combine two or sometimes even three markings relating to a single note, usually at the end of a slur. In this case, the staccato mark becomes not only a form of detached note, but also of accentuation. The degree of accentuation is determined by the type of staccato marking used.

The most common combination is the slur with the staccato dot, sometimes called *portato*, *portamento*, or *appogiato*. C.P.E. Bach writes that notes which are marked *portato* "should be played legato, but each tone is noticeably accented." [20]

Leopold Mozart writes that the *portato* notes are "not only to be played in one bowstroke, but must be separated from each other by a slight pressure of the bow." [21] He goes on to describe a type of articulation marked by a slur placed over staccato wedges wherein "the bow is lifted at each note, so that all these notes within the slur must be

taken in one bow but must be entirely separated from one another." This second marking is not used in the Sonata, and I cannot recall ever having seen it used in any other piano music.

Quantz deals with the articulation from a different perspective. He describes slurred notes as being expressed by "exhalation, with chest action," and the French text adds "without employing the tongue." If there are dots with the slur, however, "the notes must be expressed much more sharply, and, so to speak, articulated from the chest." [22] In other words, each note is emphasized and given a separate impulse. An analogy for tonguing a note on the flute would be articulating with the fingers on the piano. Likewise, "articulated from the chest" could be compared to playing with some arm movement.

Türk describes *appogiato* as follows:

> The playing of notes which are slurred and yet detached [*Tragen der Töne*] is signified either (with a dot and slur) or by the word *appogiato*. The dot indicates the pressure which every key must receive and by the curved line the player is reminded to hold out every tone until the duration of the given note has been completed. [23]

In Hummel's Méthode, the following instruction is given:

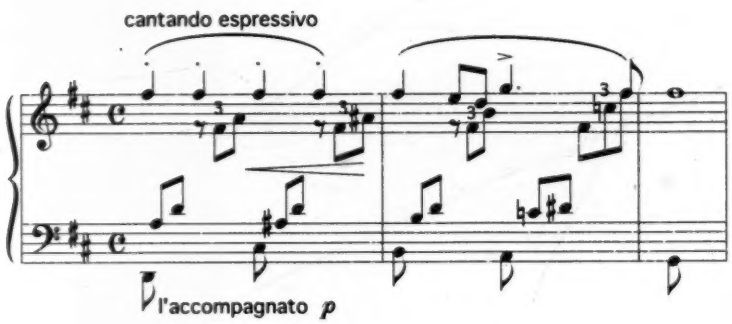
> Ces deux signes réunis (dot and slur) s'employent le plus souvent aux endroits chantans (sic), ou toutes les notes doivent etre executées avec une espèce de lourdeur et séparément.
> [These two signs together are used most often in *cantabile* passages, where all the notes must be played with weight and separately.] [24]

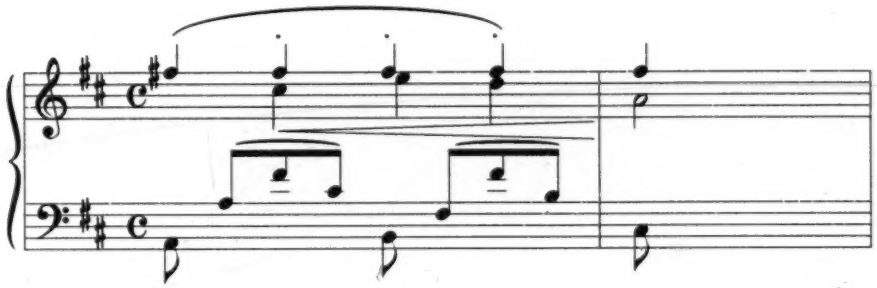
Fétis and Moscheles are less clear on their interpretation of the *portato*:

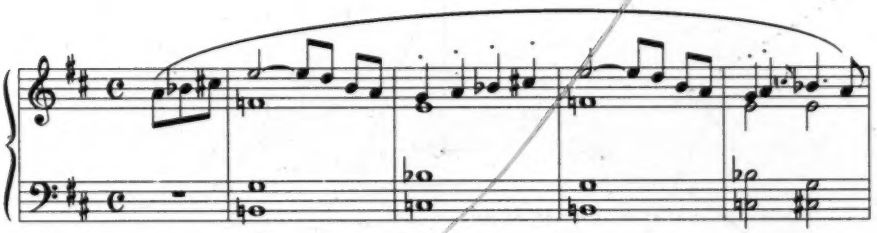
> Lorsqu'on veut indiquer que le détacher doit etre un peu retenu, on surmonte les pointes par une liaison.
> [If one wants to indicate that the detached notes should be held longer, one writes a slur over the dots.] [25]

With the exception of Fétis and Moscheles, all sources describe the dot under a slur as meaning emphasis. The separation referred to in the above examples could be interpreted as meaning a separation in attack rather than a separation in sound. It also appears to be a consensus of opinion that the notes be held for their full length. Türk seems to contradict himself, calling the notes "slurred yet detached" in one sentence, and then cautioning the performer to hold the notes for the entire notated duration. Perhaps he is suggesting that

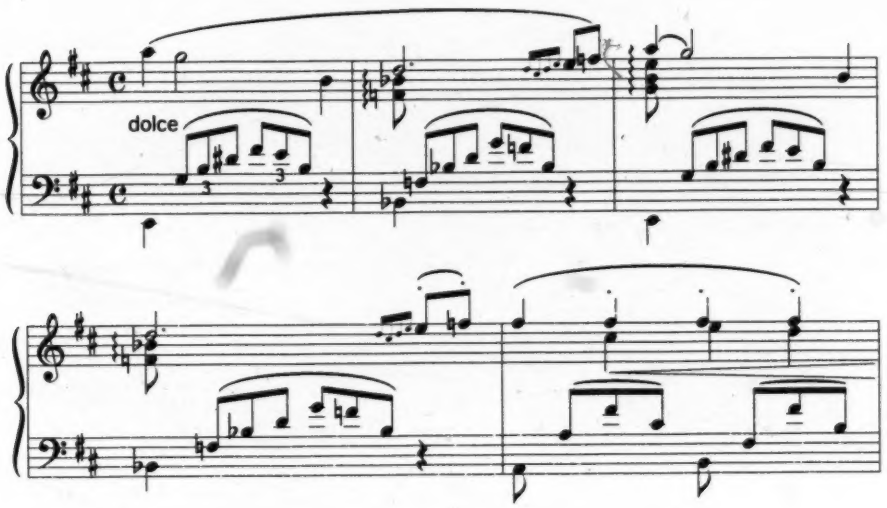
the notes be played with a detached articulation and bound together with the pedal. Another interpretation might be that the marking suggests a broadening of the tempo (holding notes for their full value and detaching them would effectively slow the passage down).

In the Sonata, this marking usually appears over repeated notes. It occurs most often associated with the second theme that begins in measure 153. Perhaps this is Liszt's "*cantando espressivo*" metamorphosis of theme "c" in measure 14.[26] (For further discussion of articulation in the second theme, see the following section.) This particular type of articulation seems to work best with a separate movement of the arm and a subtle half-change of the pedal for each note, giving the desired combination of emphasis and legato. In this case, it is important that the pedal not be completely cleared between each note. Thus, the function of the bass line as a transformation the theme "a" will also be apparent.

Example 26: mm. 153-155

An interesting variation of this second theme occurs in measure 165. In the MS, the staccato dots appear only on the second, third and fourth quarter notes in the right hand. Of the published editions, only the New Liszt Edition is faithful to the MS in this respect. It is possible that in omitting the first dot, Liszt was calling attention to the new counter-melody that begins on the second beat. The downbeat could also be considered the final note of the phrase beginning in measure 163.

Example 27: mm. 165-166

In other instances, a separate attack involving arm motions render the marked passages more prominent than the surrounding melody, as in measures 130 and 132. The marked notes, particularly in measure 130, outline the same melodic line as in the upbeat to measure 129, as if to repeat the ascending line with more vehemence or urgency.

Example 28: mm. 128-132

Note the difference in articulation between measures 162 and 164. The tendency in measure 162 is to make a *diminuendo* at the end of the bar, and start afresh in measure 163. The addition of the *portamento* marking on the last beat of measure 164 suggests that it leads into the theme in measure 165. If the markings in the MS are not an oversight

on Liszt's part, that is, no dot on the downbeat of measure 165, then that downbeat neatly resolves the melody from the previous beat, and creates an elision with the new theme. (See similar passages in measures 360 and 628.)

Example 29: mm. 161-165

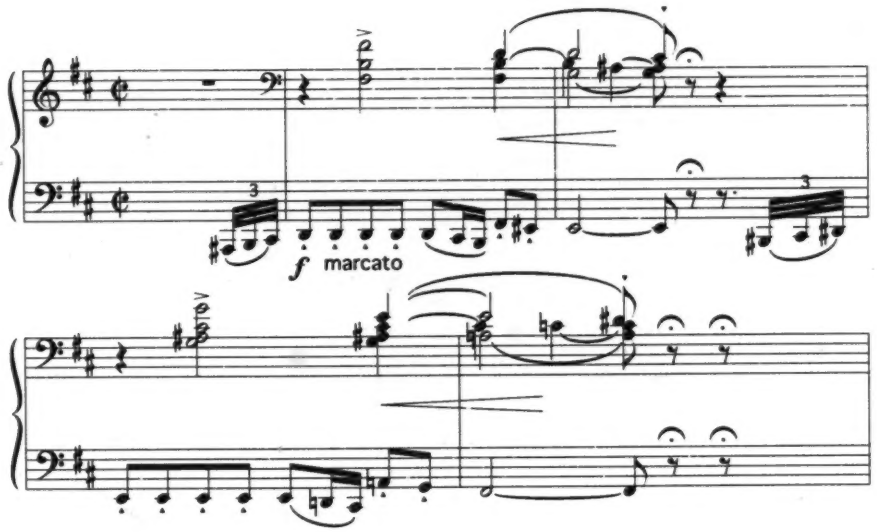
None of the performance practice treatises define the meaning of the slur as being anything other than legato. C.P.E. Bach, Quantz, and Türk suggest putting a slight accent on the first note under a slur, but none of the treatises deal specifically with the last note. Mozart mentions only that the bow stroke changes at the end of each slur, but the notes are not necessarily separated. Eva and Paul Badura-Skoda, in their book Interpreting Mozart at the Keyboard, distinguish two types of slurs: legato and articulating slurs.

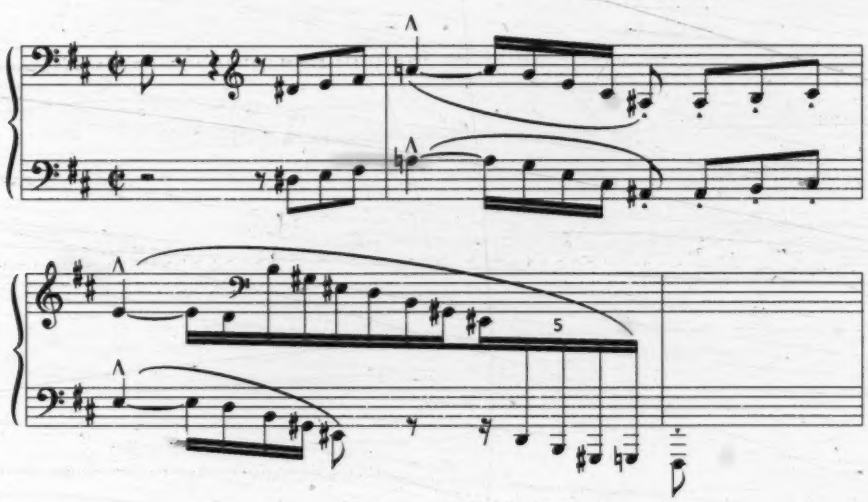
> We take Mozart's slurs first. They serve two purposes:
> 1. To indicate a legato over a fairly long section, which, however, Mozart usually wrote with slurs lasting only one bar each (in accordance with established practice); these slurs are legato slurs. 2. To indicate two, three or even four notes are to be grouped together "cutting-off" the last note (i.e. playing it shorter). These slurs are often placed over very short note-values; we call them articulating slurs. Thus Mozart's legato slurs do not mean that there is to be a break at the end of each slur; this is only so in the case of articulating slurs. [27]

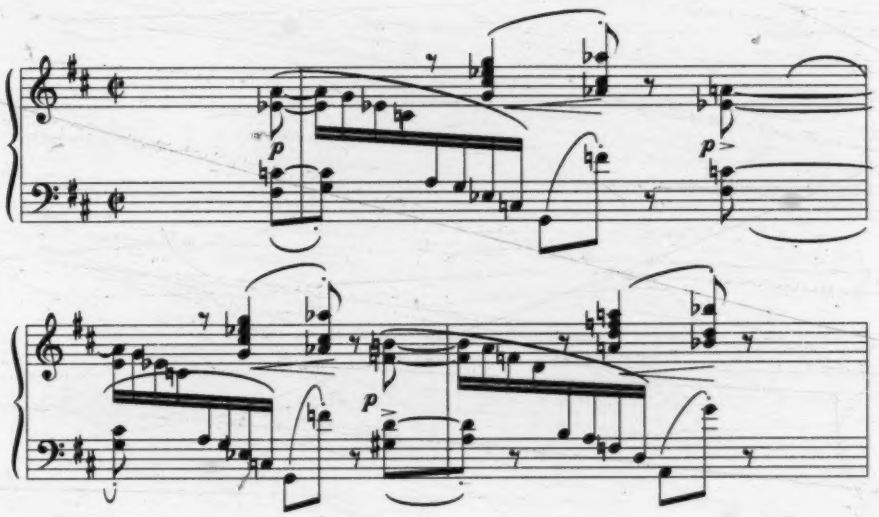
The Badura-Skodas go on to mention that an examination of the musical content is the

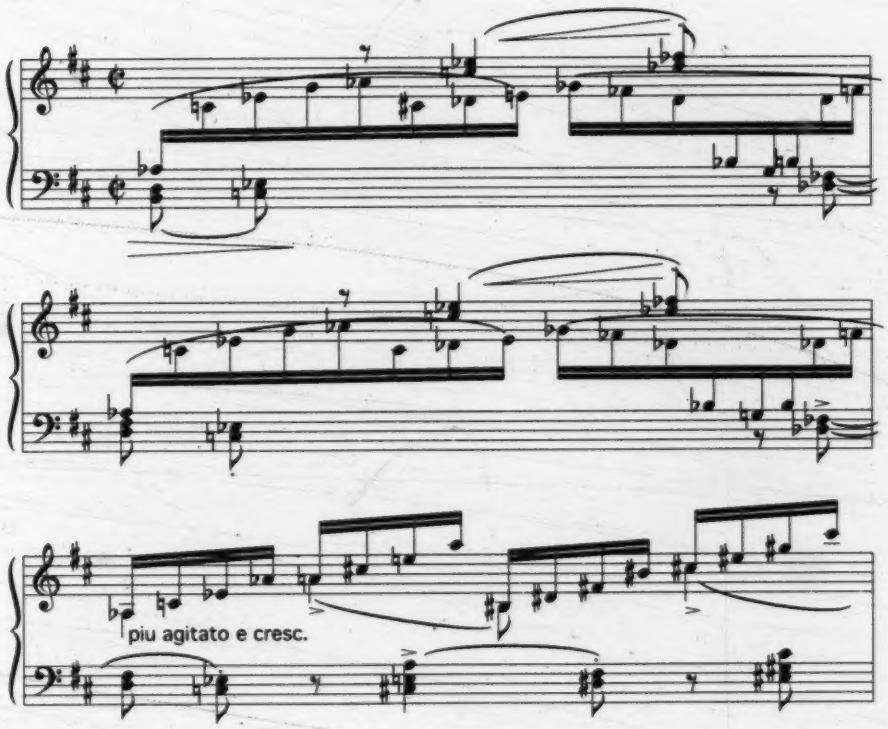
only way in which the two types of slurs can be distinguished as the markings are identical.

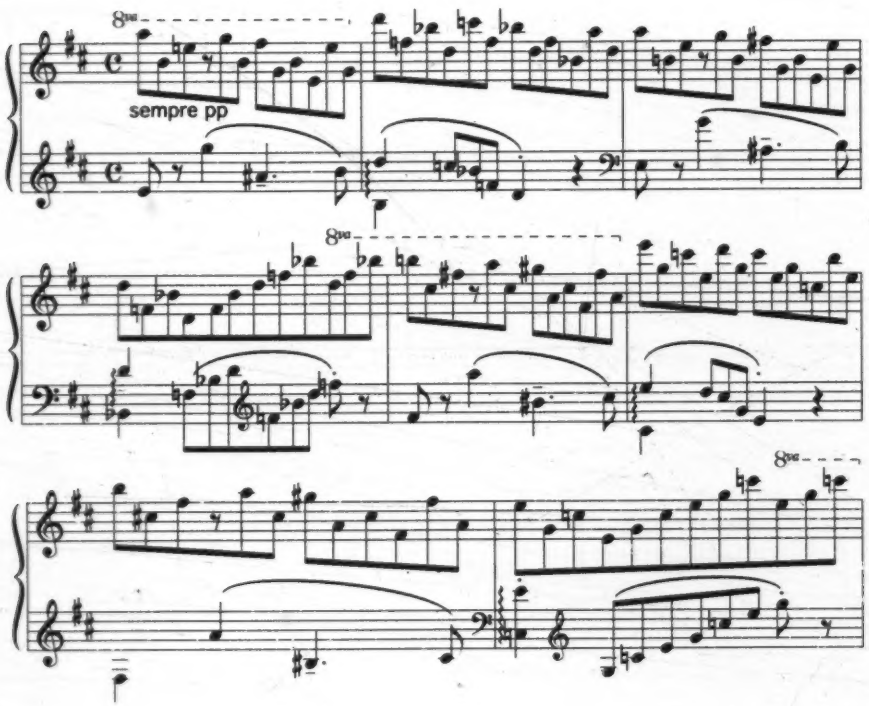
Unlike earlier composers, Liszt was often specific about the manner in which the final note under a slur should be played. The three basic slur endings in the Liszt Sonata are the unaltered ending, the wedge staccato ending and the dot staccato ending. The unaltered ending has already been discussed; the first modified ending is the slur and staccato wedge.

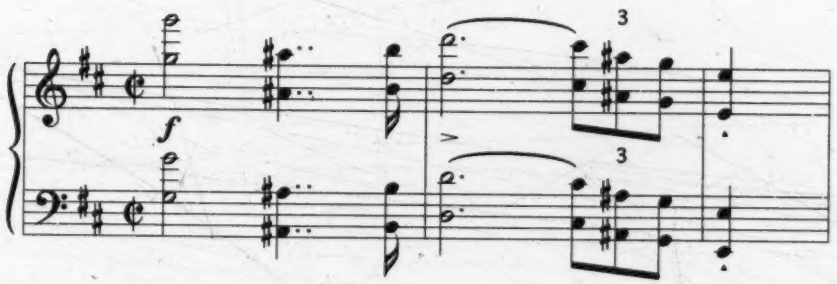
When the slur ends with a wedge staccato, it suggests an energetic ending. The hand is quickly levered off the note using the wrist, rather than lifting off easily in the usual relaxed release. The physical movement should be abrupt rather than graceful. The marking suggests continuation of the phrase rather than an ending, with an implied (and sometimes indicated) *crescendo* and heightened musical tension in the rest. In the following example, the two slurred passages in the right hand suggest to me sighs of increasing intensity.

Example 30: mm. 14-17

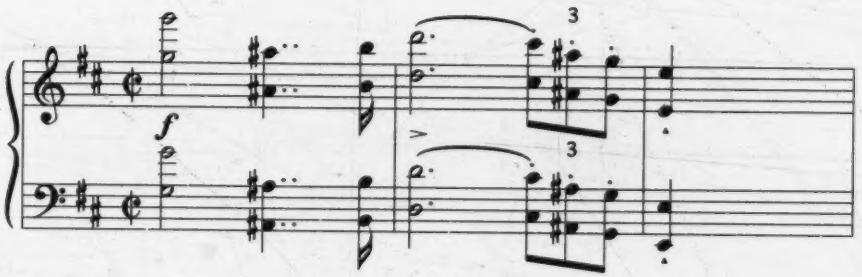
In measure 28, the beaming indicates a small division in the phrase, or perhaps a comma or small breathing pause. By using the staccato mark, Liszt ensures that the note will have an energetic character and be clearly audible.

Example 31: mm. 27-29

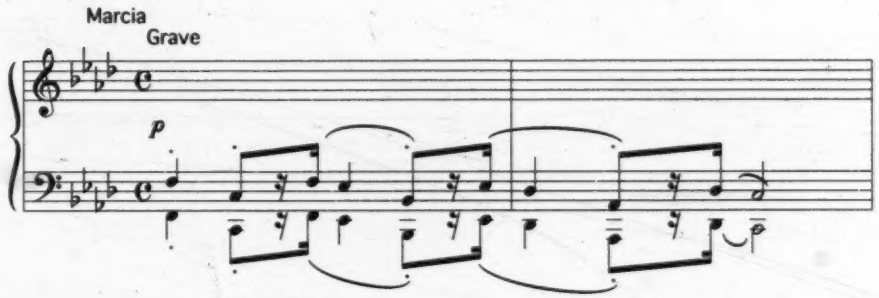
When a slur ends with a dot staccato, it indicates a heavier ending than normal, the last note being played with a pressure or weight. This counters the usual tendency to lighten, or as Badura-Skoda suggests, "cutting off" the last note under a slur. Although the strong accent falls on the syncopated notes in measures 18-19, 19-20, and 20-21, the dot staccato on the first beat, left hand, of measures 19, 20 and 21 ensures that the metric rhythm will be clear so that the syncopations won't be heard as downbeats, and also that the change of harmony will be clear. In the syncopated right hand "interjections," the idea of the more heavily accented second note is supported by the *crescendo*.

Example 32: mm. 18-20

By marking the slur endings with dots in measures 51-54, Liszt cautions the performer not to allow the resolutions of the slurs to get lost in the surrounding texture. Note also that in measures 46-50 in the left hand, although he marks the slurs with a *diminuendo*, the dots ensure that the second notes in the slurs are clearly audible.

Example 33: mm. 49-51

Again, in measures 180, 182, 184 and 186, the end of each phrase should be clearly marked. Perhaps the dot is also there to ensure that the rests are taken literally.

Example 34: mm. 179-186

In measures 10 and 12, the phrasing would be completely different without the dot. Without the dot, the first note of the triplet could be interpreted as being played much more lightly, and there would be a slight break between the first and second notes of the triplet.

Example 35: m. 9-11 without staccato markings

As it stands, the entire measure is played continuously without any break in the triplet; the triplet can be thought of as one uninterrupted descent to the downbeat of the following measure.

Example36: m. 9-11 with staccato marks

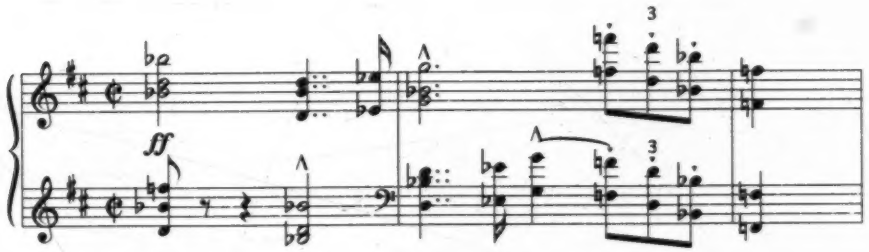
This type of articulation is also found in Chopin's music. In the opening phrase of the Fantasy in F-minor, for example, the dots do not signify staccato, but emphasis on the marked notes (in this case the second and fourth beats) in order to bring out the march-like character of the opening.

Example 37: Frederic Chopin - Fantasy in F-minor Op. 49, mm. 1-3

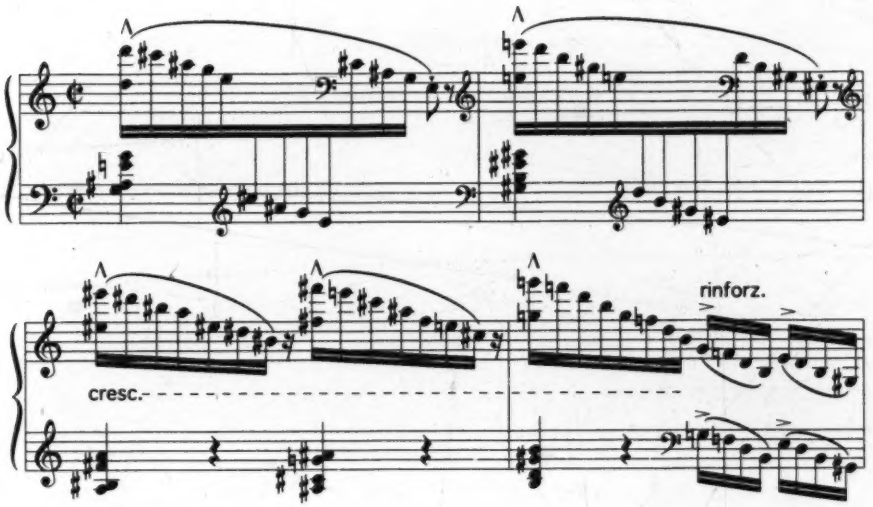
Accentuation

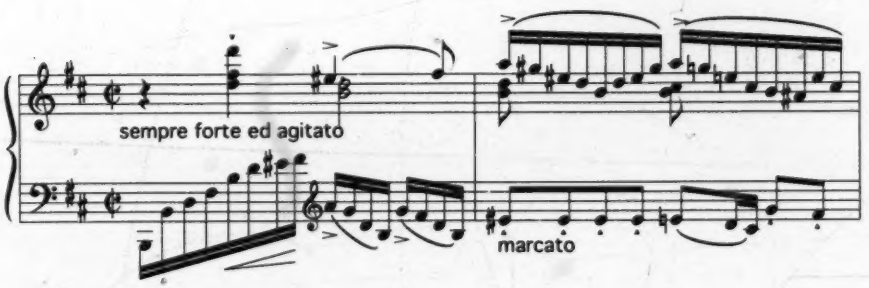
In the New Liszt Edition, the two types of accents are defined as follows:

> The sign ^ denotes a rather sharp accent that affects the character, whereas the sign > merely affects dynamic emphasis. [28]

One other accent not mentioned is the *sforzando.* It seems to me that each accent marking represents a different order of intensity, with the light accent (>) being the least intense and the *sforzando* being the most intense.

The *marcato* accent, with the teepee shaped mark (^), denotes an accent marked with weight or pressure. These accents are often found on long notes where a sustained sound is needed. Note that in the following example the accents underline the canonic treatment of the theme.

Example 38: mm. 55-56

This accent often occurs at the beginning of a rapid arpeggio and marks the contour of a longer line, suggesting that the arpeggios are ornamental aspects of the longer line. The accents have a connotation not only of weight but also of time. In the following example, holding each marked note slightly longer than notated would help accentuate the important melodic contour that ascends from D to G (Example 39, p.48):

Example 39: mm. 526-529

The light accent, shaped like a short *diminuendo* sign, is accented by speed of attack, not weight or pressure. It often occurs in virtuosic passages where taking time would interfere with the momentum of the passage and weight would not be technically appropriate, as in Example 42. If any extra time is taken to accommodate the accentuation in the right hand, theme "c" of the left hand would be distorted.

Example 40: mm. 32-33

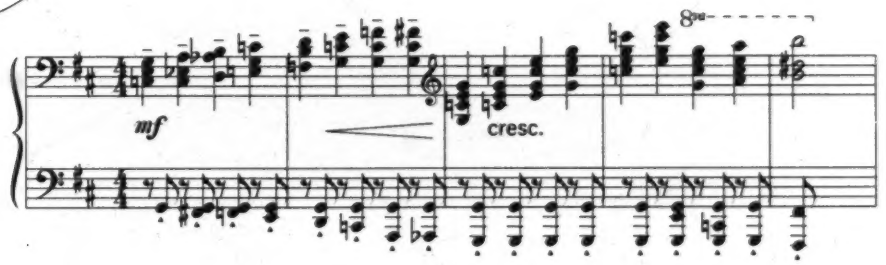
Tenuto

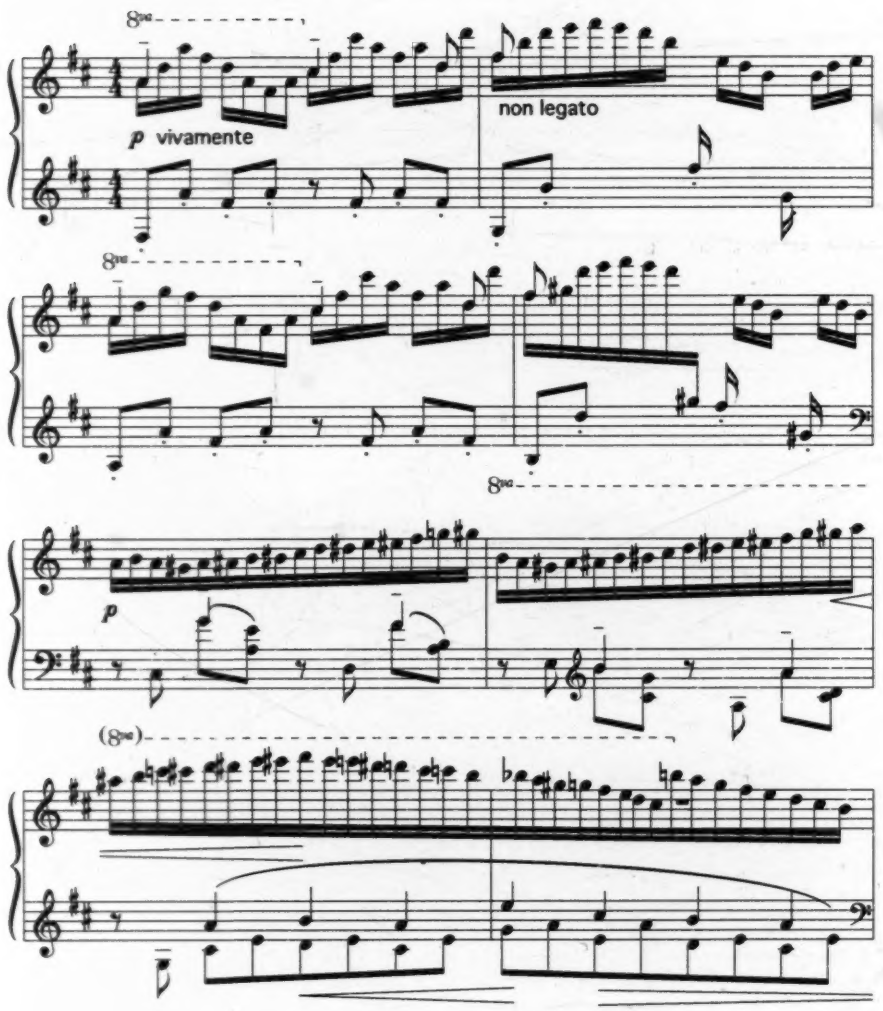
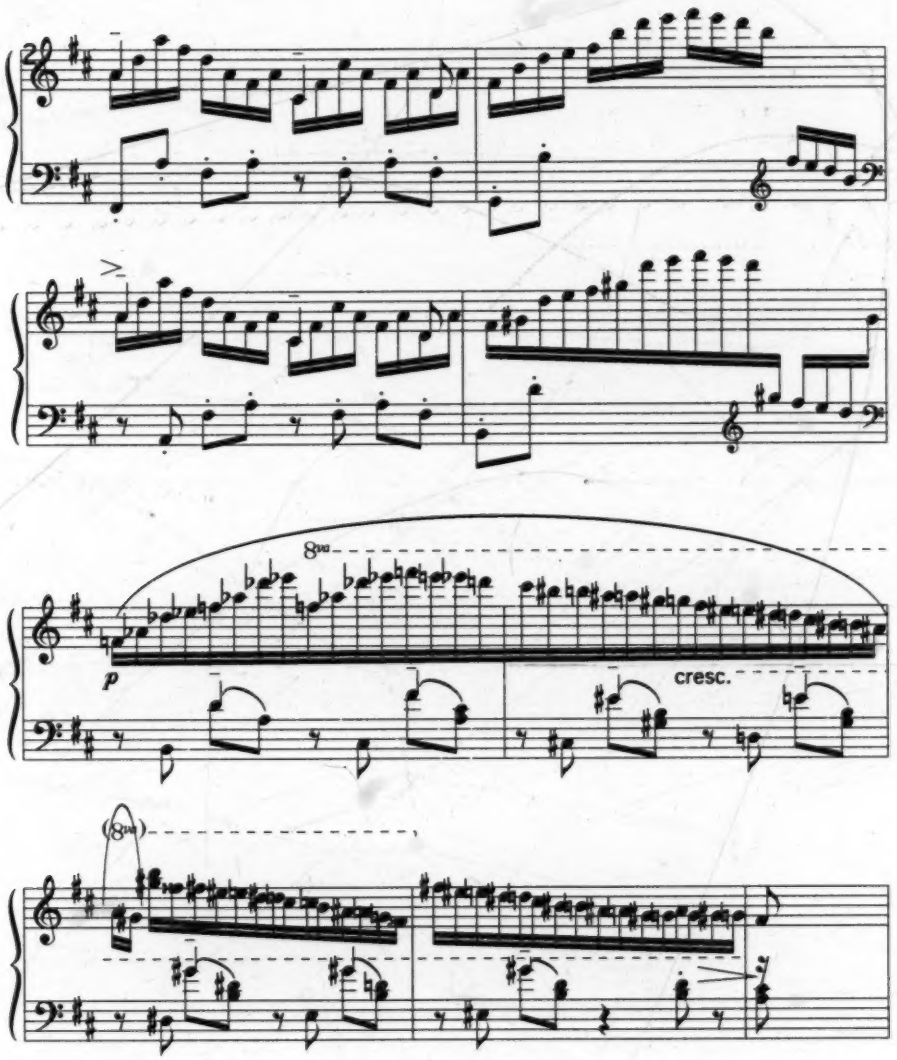
The *tenuto* marking, a horizontal line placed above or below the note, indicates that the note be played with more weight than the surrounding notes, and is held as long as possible consistent with note length. This marking is generally used in piano dynamics where a projected singing sound is needed and is sometimes used to indicate melody notes. This is a common marking in Rachmaninov's piano music, used to indicate melodic lines as in measures 8-9 of the *un poco meno mosso* of the Prelude Op. 23 # 5, where the tenor melody is so marked.

Example 41: Rachmaninov - Prelude Op. 23 #5, mm. 42-43

In the following example, Liszt marks the left hand F-sharps as the beginning of an important melody line intertwined with the quarter note F-sharps in the right hand. The melody then continues in the same register in measure 172.

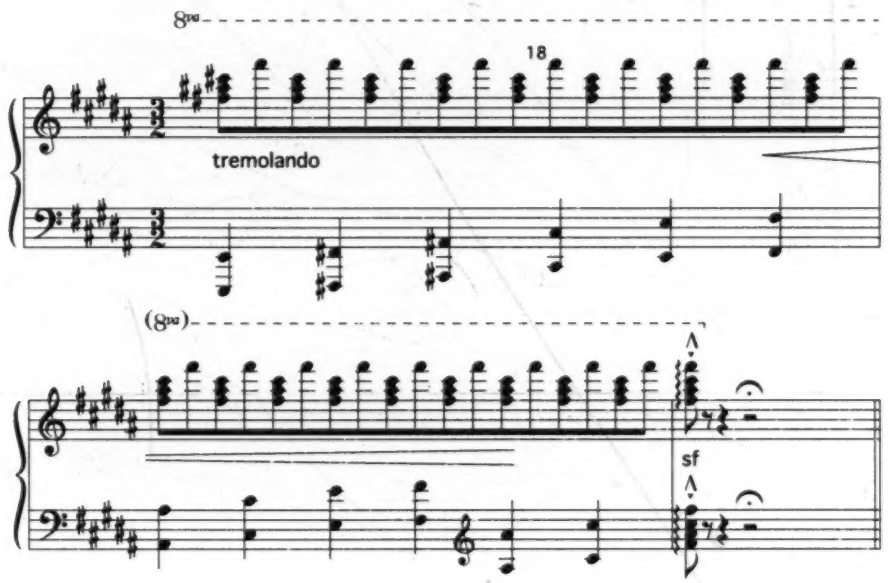
Example 42: mm. 171-173

In measures 209-210 and analogous passages, I take the *tenuto* mark to indicate a voicing of the top notes in the chords. In measure 211, the *tenuto* marks disappear as the texture thickens and the top notes are supported by the lower octave. In the first two measures, I believe that the melodic aspect is more important, and in the following measure, since the harmonic rhythm slows to one harmony over two measures, it is the dynamic aspect (*crescendo*) that is essential. The *tenuto* markings, in other words, mark the ascending scale passage.

Example 43: mm. 209-213

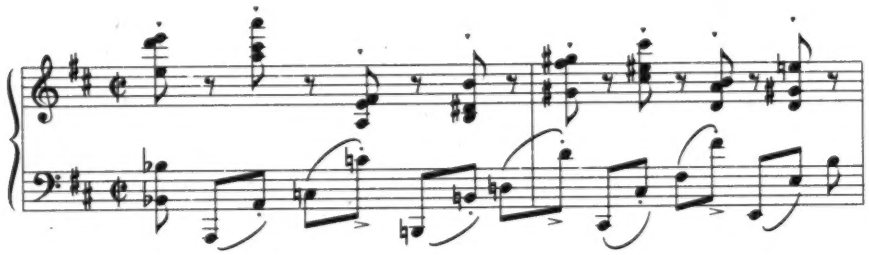
In measures 239-255 (Example 44, pp.51-52), the important melody notes are indicated both by *tenuto* markings and double note stems. In this case, Liszt intended that the melody sound *legato*, even though the note values are not long enough to connect. Appropriate use of pedal is essential here. In measures 245-246, where the intention is easily communicable, Liszt merely writes a slur over the melody. To use a slur elsewhere in this section would be confusing. Note the *non legato* in measure 240; this applies to all of the "lacework" surrounding the melody in the following measures up to measure 251. He could have written the *non legato* measure 239, but his intention would not have been as clear considering the number of markings in that measure.

8va
p vivamente
non legato
8va
8va
p
(8va)

Example 44: mm. 239-255

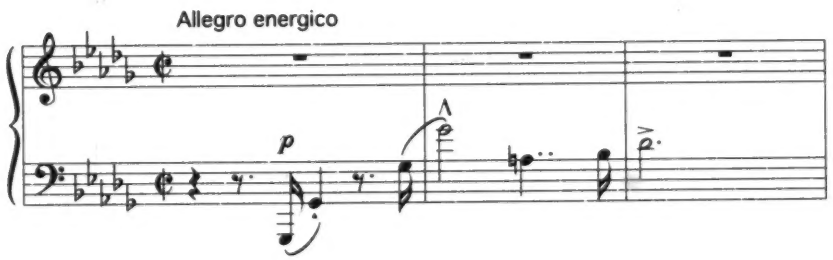
Please note: the sixteenth notes of measure 252 should be beamed to the two sixteenth notes at the beginning of measure 253. In the above example, they are separated due to a limitation of the computer programme on which the example was done.]

Sforzando

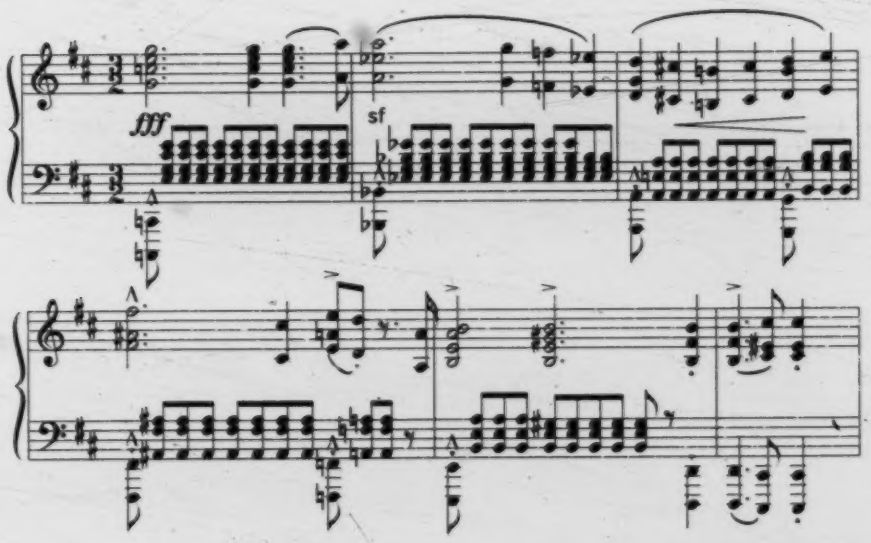
The *sforzando* (***sfz***) is the strongest of the accents found in this piece, and as with the extremes of dynamics (***ppp*** and ***fff***), is used very sparingly. It occurs only in *forte* dynamics and louder, the final *sforzando* occuring in a ***fff*** dynamic after two *crescendi* also is marked with a wedge staccato and a *marcato* accent. This indication marks the loudest point in the Sonata, and should be played with the strongest possible sound.

Example 45: mm. 708-710

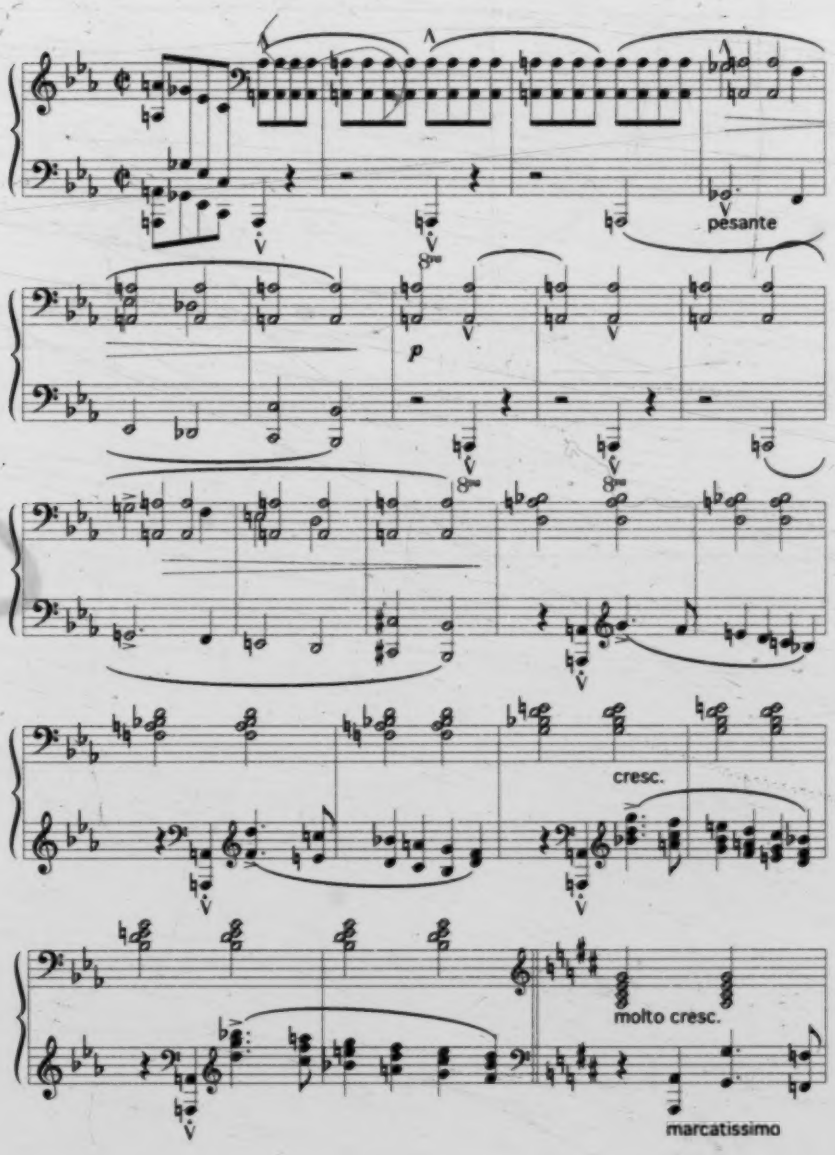
Slurs and Accents

Liszt occasionally marks the ends of the articulation slurs with accents, usually the light accent, except for a single *marcato* accent. In these instances, the normal accentuation of the slur is reversed, to the degree implied by the accent. The first note should be played unaccented, and connected to the second, accented note as in measure 270. Note that the articulation slurs ending with dots and accents mark the dominant sounding harmonies; the resolutions are not marked with accents.

Example 46: mm. 270-271

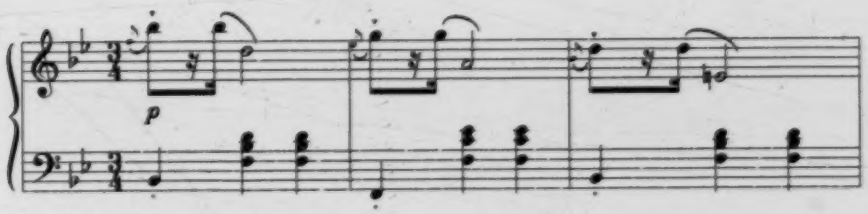
There are very few instances of a slur ending with a *marcato* accent. The beginning of the fugato is marked with this articulation, perhaps to underline the "*energico*" part of the tempo marking. The pickup to the downbeat in measure 461 is not an essential part of theme "b":

Example 47: mm. 460-462

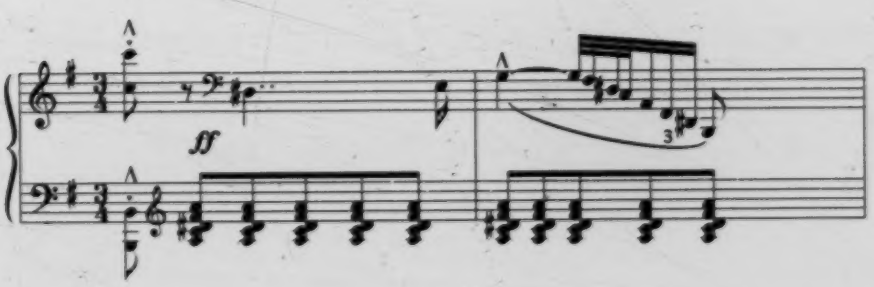
Staccatos and Accents

Liszt also combines the staccato marks with accents. By far the most common is the combination of the wedge staccato with the *marcato* accent. This combination occurs mainly in the left hand and is often associated with an important theme in the bass line. For clarity in the lower register, the marked notes should be played with a quick, light attack and voiced to the top note (if an octave is written). In Example 48, the bass notes outline a version of the descending scale motif that opens the Sonata, complete with the ascending seventh in the beginning:

Example 48: mm. 109-114

In measures 81-101 (Example 49), the marked low A's function as a pedal point, and should have the sustained effect of an organ pedal. This pedal point leads into the descending scale (with seventh) in measure 101, marked *marcatissimo*.

Example 49: mm. 81-101

This particular combination of signs also occurs in the right hand in measures 385 and 389, where the right hand notes on the downbeats could be thought of as belonging to the following melody (Ex. 51). Again, this type of attack may suggest a sound that should be held to the next note with the pedal, even though it is physically impossible to do so with the fingers. In this case, the rest does not denote silence, but rather is a form of rhythm similar to that used by Chopin, particularly in his *Mazurkas* (Ex. 50). This "shorthand" implies extra time rather than silence. If the staccato is played as an abrupt upward motion from the key, and then the arm be allowed to fall naturally to the next note, the appropriate physical feeling for the time will be felt.



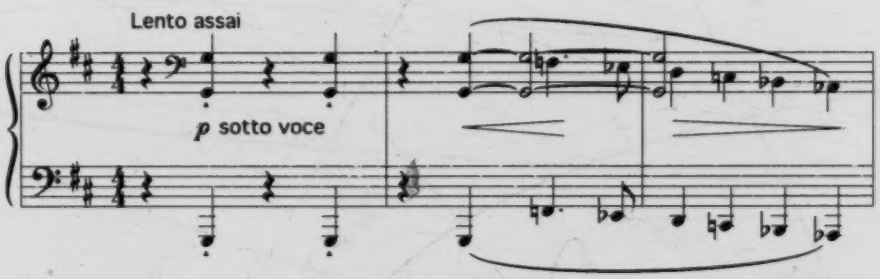
Example 50: Frederic Chopin - Mazurka Op. 7 #1, mm. 4-6

Example 51: mm. 385-386

Endnotes

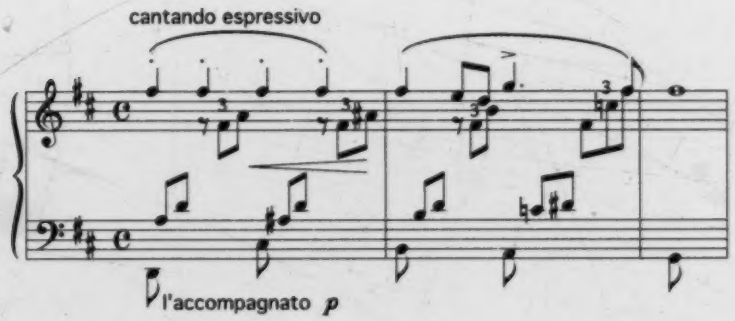
1. C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments,* 1759, (New York: Norton, 1949), 154.
2. Friedrich Marpourg, *Principes du Clavécin* Berlin: Haude et Spener, 1761. Reprint. (Genève: Minkoff Reprints, 1974), 34.
3. Leopold Mozart, *A Treatise on the Fundamental Principles of Playing the Violin*, 1756. Translated by Editha Knocker with a preface by Alfred Einstein. (London: Oxford University Press, 1972), 51.
4. Mozart, 47.
5. Johann Joachim Quantz, *On Playing the Flute* (London:Faber and Faber, 1966), 223.
6. Daniel Gottlob Türk, *School of Clavier Playing*, 1789, (Lincoln and London: University of Nebraska Press, 1982), 342.
7. Türk, 343.
8. Johann Nepomuk Hummel, *Méthode Complete Théorique et Pratique pour le Piano-Forte,* 1838, Reprint, (Genève, Minkoff Reprint, 1981), 60, my translation.
9. F. J. Fétis, and Moscheles, I., *Méthode de Méthodes pour Piano,* 1840, Reprint, (Genève: Minkoff Reprints, 1973), vii.
10. Fétis and Moscheles, 25.
11. Muzio Clementi, cited in Fritz Rothschild, *Musical Performance in the Times of Mozart and Beethoven* (London: Adam and Charles Black, 1961), 47.
12. Friedrich Starke, *Wiener Pianoforte-Schule* cited in Rothschild, 48.
13. Z. Gárdonyi and Szélenyi, I., *New Liszt Edition* Ser. 1, Vol. 5, (Budapest: Editio Musica Budapest, 1983), viii.
14. La Mara, ed., *Letters of Franz Liszt* (New York: Greenwood Press, 1969), Volume I, 190.
15. Alfred Cortot, *Studies in Musical Interpretation* (New York: Da Capo Press, 1989), 153.
16. Jozef Gát, *Techniques of Piano Playing* Translated by Istvan Kleszky, (Budapest: Corvina, 1958), 24.
17. Cortot, 153.
18. Louis Kentner, *Piano*, (London:MacDonald and Jane's, 1976), 73-74.
19. Carl Czerny, *On the Proper Performance of all of Beethoven's Works for the Piano* (Universal Edition, 1970), 66. See also Kendall Taylor, *Principles of Piano Tech nique and Interpetation* (Borough Green, Sevenoaks, Kent: Novello, 1986), 76.
20. Bach, 156.
21. Mozart, 45.
22. Quantz, 75.
23. Türk, 343.
24. Hummel, 60.
25. Fétis and Moscheles, vii.
26. For further discussion of articulation in the second theme, see the following chapter.
27. Eva and Paul Badura-Skoda, *Interpreting Mozart on the Keyboard* (London: Barrie and Rockliffe, 1962), 54.
28. *New Liszt Edition*, viii.

Other Articulation Indications

There are many indications as to interpretation other than standard accentuation and articulation markings in the Sonata. In some cases, it is awkward to play in the way that the hands are divided. Liszt must have had a particular reason for writing in such a manner, although when asked if reorganizing the hands was acceptable, Liszt replied "I merely wrote the notes — play them the easiest way."[1] Other indications include the number of notes that are beamed together (two, four or six, etc.), which often breaks out of the normal metric conventions, and the size of note heads. Small noteheads tend to be used for cadenzas or recitatives. Rests and pauses also add points of articulation; it is the silences that provide the framework for the music.

If the opening octave G's are played as written, with the octave in the right hand, the right hand has to twist uncomfortably for the thumb to reach the lower G. It is far more convenient to play the octave in the left hand, and the single note in the right.

Example 52: mm. 1-3

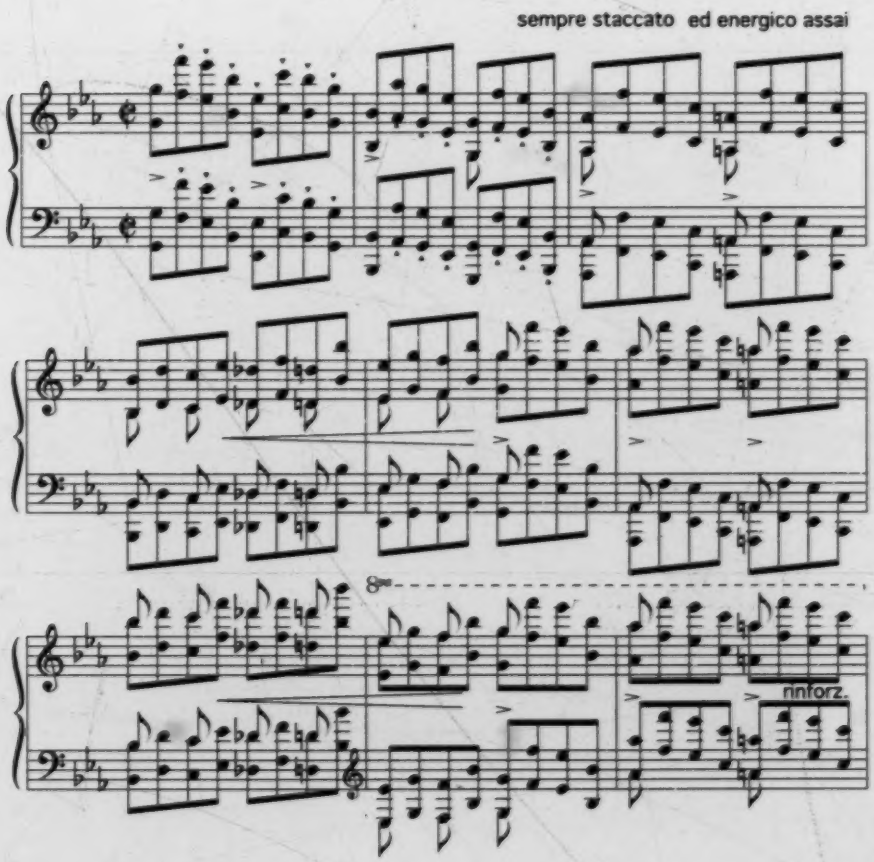
In this case, Liszt is calling attention to the bass line, in which the G leaps up a seventh (first minor, and then major) to the F and F-sharp respectively before descending scalewise. This motivic leap is important throughout the sonata up to the *fugato*, measure 460. It appears in various guises (see measure 83, l.h. etc.,measure 109 l.h. etc., measure 153 l.h., measure 386, r.h., etc.) with the seventh, but after the restatement of the introduction in the key of F-sharp in measures 453-459, the rising seventh is no longer heard. It is interesting to note that according to the MS, Liszt's original intention was to have octaves in both hands for the introduction. This is the only difference between the original introduction and the published one. The original opening had the articulation markings written in red before it was crossed out. The only alteration to the present introduction is

the addition of *assai,* in brown crayon, to the tempo marking of *lento.*
At the second subject, in measure 153, the manner in which the left hand is notated suggests that the bass notes with the stems down are important, and in fact the bass line outlines the "a" theme with its' characteristic ascending seventh and descending scale. It should be played as a counterpoint to the soprano melody rather than merely an accompaniment.

Example 53: mm. 153-155

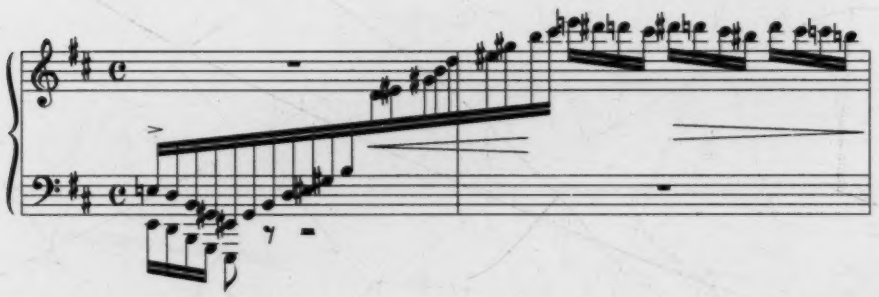
In measure 17, there are two consecutive pauses, the second of which was written at a later date than the first. In the MS, the second pause is written in red ink.

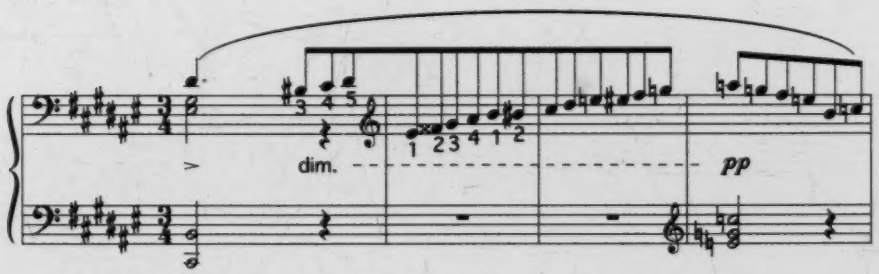
Example 54: mm. 16-17

In this case, the pause should not only be longer than that in measure 15, but it should convey an air of heightened tension, which is resolved to some extent in the following measures.

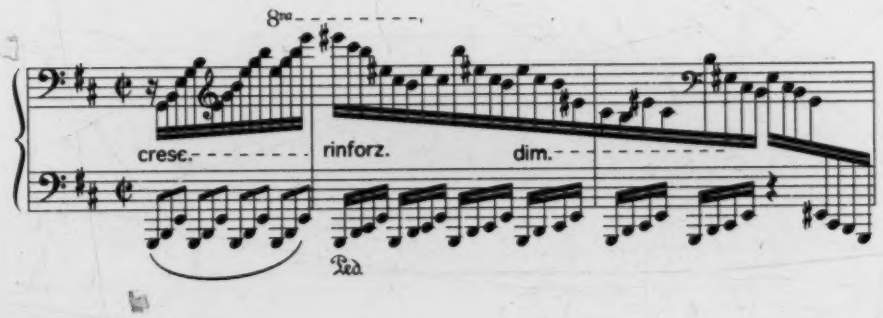
In measures 72-79, the essential contour notes in the passage are marked by double note stems. The most important notes are also marked with accents. The double stemmed notes should be marked with slight agogic and dynamic accents, taking care not to interrupt the upward sweep of the line. It is interesting that Liszt should choose exactly the beginning of the double stems in measure 72 to stop marking all the staccato wedges, and instead write "*sempre staccato ed energico assai,*" connecting the wedge staccato mark with energy.

Example 55: mm. 71-79

Sometimes, Liszt beams notes together in groups that either contradict or cut across the normal metrical groupings of notes. In measures 236 and 237, the notes in the arpeggio from the downbeat in measure 236 are beamed together, indicating that it is one entity

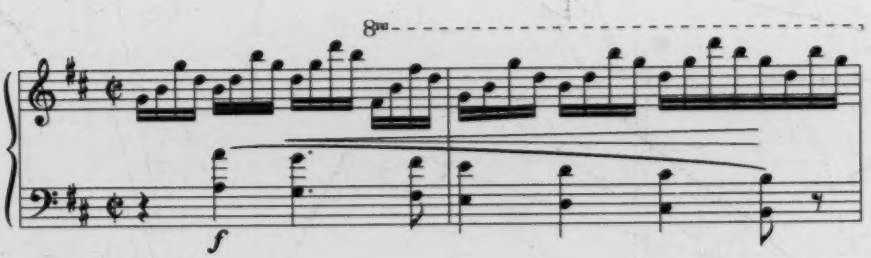
and is to be played in one sweep, without accentuation (even on the downbeat of measure 237) until the second beat of measure 237, where the beaming suggests that the first note in each group is to be slightly emphasized.

Example 56: mm. 236-237

In measures 415-417, the eighth notes are grouped together across the barlines, suggesting absolute equality of touch (in other words, no emphasis of downbeats) until the downbeat of measure 418, where the line changes direction and the notes are beamed together in a new group. If Liszt had written the slur starting on the second right hand note of measure 415, that would have suggested beginning the ascending scale with a slight emphasis. As written, the first note must not be distinguished from any of the others. Liszt's fingering in measure 415 also suggests that there is to be no new attack on the first eighth note of the run.

Example 57: mm. 415-418

In measures 566-568, the left hand is written with four groups in each measure, while the right hand is divided unevenly into three groups over the three measures. The first break

comes on the downbeat of measure 567, and the next on the third beat of measure 568, where the left hand drops out. There should be no accents except where breaks in the beaming occur. The left hand is slurred at the beginning of the crescendo in measure 566. There is no slur at the *rinforzando* in the next measure, suggesting a higher level of excitement. Caution must be used when pedalling as indicated; a full pedal will allow enough sound from the lower register to be built up so that the arpeggio in the right hand would be obscured, particularly in the mid to lower registers. This could be counteracted by dynamic balancing, but at the cost of clarity, which lends excitement to the passage. I suggest the use of flutter pedalling.

Example 58: mm. 566-568

The fourth beat of measures 572 and 576, where there is no break in the beam, should not be accented in any way.

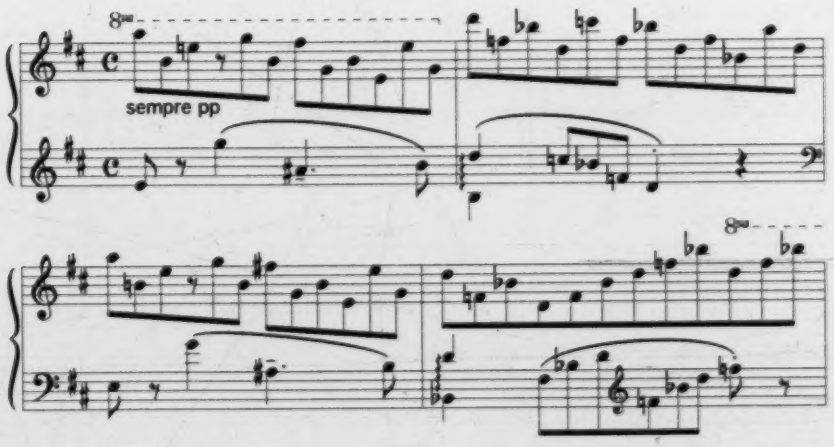
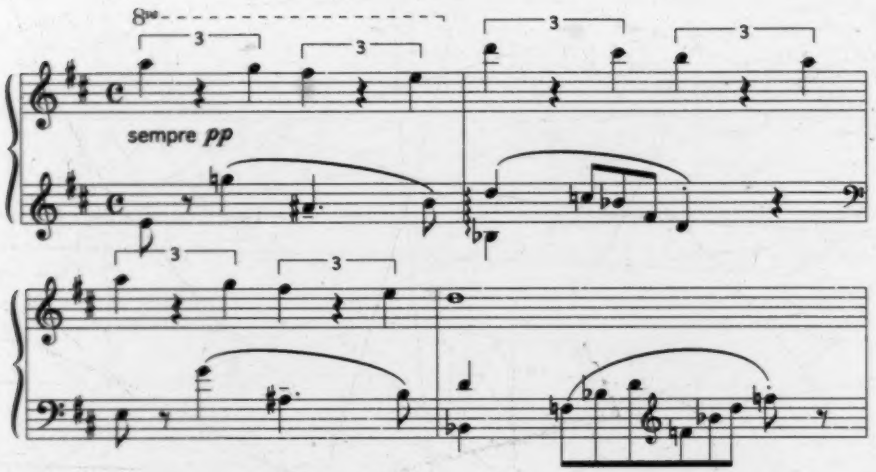


Example 59: mm. 575-576

Again, in measures 636-637 and 640-641 (Example 62), the lack of breaks in the beaming suggests that the two measures should be thought of as one, perhaps in this case as an imitation of a *glissando*.

Example 60: mm. 636-637

Compare the above examples of beaming with the following example, in which the beaming remains relatively conventional but suggests different subtleties of meter. In measures 171-178, there are four groups of triplets in each measure, suggesting 4/4 time. In measures 179-190, the left hand remains firmly in 4/4 time, and in the right hand, the eighth notes are grouped together in sextuplets which, when combined with the contour of the melody, suggest 6/4 time, and at the end of the first two phrases (m. 182 and 186) all twelve eighth notes in the right hand are beamed together. Combining these meters suggests the following counterpoint to the theme in the left hand:

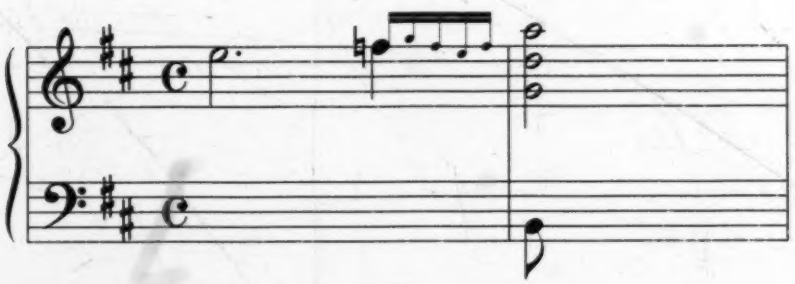
(notated)

(implied)

Example 61: mm. 179-182.

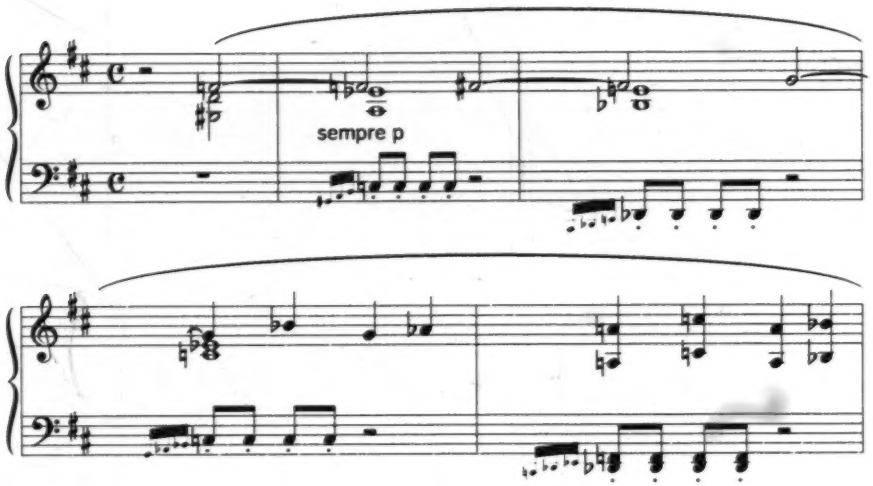
In other words, the passage in Example 63 combines the "b" and the "a" themes from the opening of the Sonata. The fact that Liszt does nothing else to indicate a melody in the right hand suggests that it should not be brought out, but instead should be played discreetly behind the prominent left hand theme.

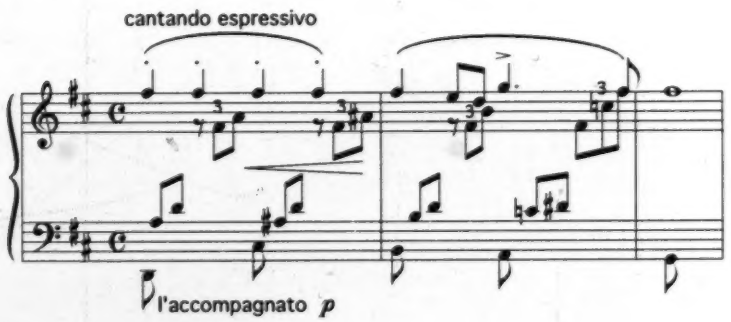
Liszt also uses irregularities in beaming notes together to indicate temporary changes in meter. For example, a measure in which four groups of of four sixteenths followed by a measure of two groups of eight sixteenths suggests a change in meter from common to cut time.

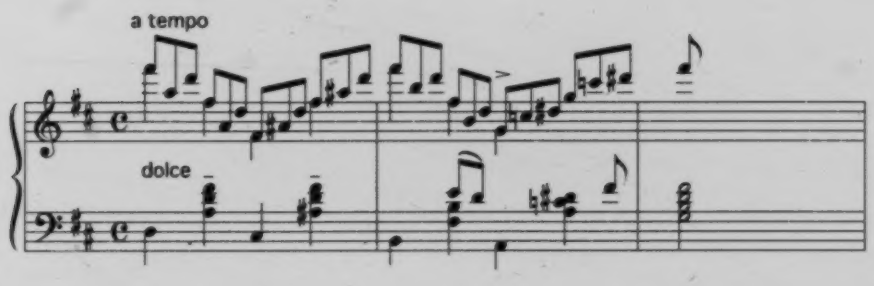
Normally, passages which are to be played out of the context of the time signature are written in small note heads, suggesting a cadenza or cadenza-like passage, or sometimes a *recitativo*. In these cases, *rubato* is not an option but a requirement. In measure 362, Liszt combines small note heads with beaming that cuts across the obvious contours of the melody. The melody seems to divide into groups of six notes, while the beams group the notes into fours, suggesting a more sophisticated rhythmic accentuation. A slight emphasis should be put on the first note of each group of four sixteenths, which gives the effect of a cross rhythm between the notated groupings of four notes and the melodic contour groupings of six notes. An alternate interpretation would be to emphasize every second group of four, which would allow only one emphasis per group of six, alternating the emphasis between the first and third note in the groups of six.

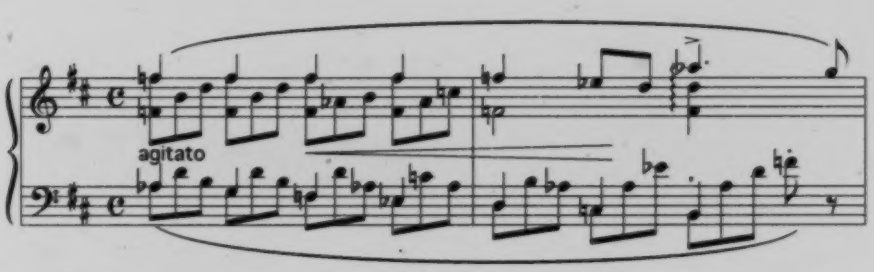
Example 62: mm. 362

With the exception of the trill sign (tr. with a serrated line), Liszt does not use any of the conventional shorthand signs for ornaments, preferring to write out exactly what he intended, generally in small noteheads. In measures 126 and 134, the written out ornaments could easily have been replaced by the standard sign for a turn. Perhaps Liszt is cautioning the performer against regarding the ornament as an added decoration, suggesting that the ornament is an important, integral part of the melody.

Example 63: mm. 126-127

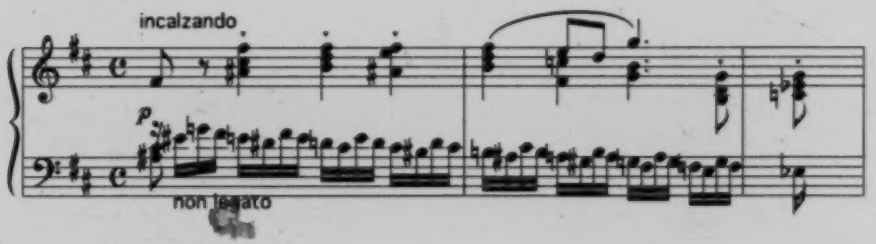
In the left hand of measures 144-148 (Example 64, p. 68), the triplets leading in to the "b" theme are written in small noteheads, unlike anywhere else in the Sonata. They should be played very quickly and lightly, like a short *glissando*. This is also a subtle indication of phrasing: by placing the triplet within the measure, Liszt is suggesting that the left hand fragments do not belong to the previous measure, but rather look ahead and are directed towards the half note on the third beat of the measure.

Example 64: mm. 144-148

In the guise of the second subject, theme "c" returns in various places with seven different articulations. Each time it returns, it is accompanied by an Italian word or phrase indicating character. In the first instance, there is a slur over each measure, with the notes of the first measure to be played *portato* (mm. 153-154). The indication is *cantando espressivo*.

Example 65: mm. 153-155

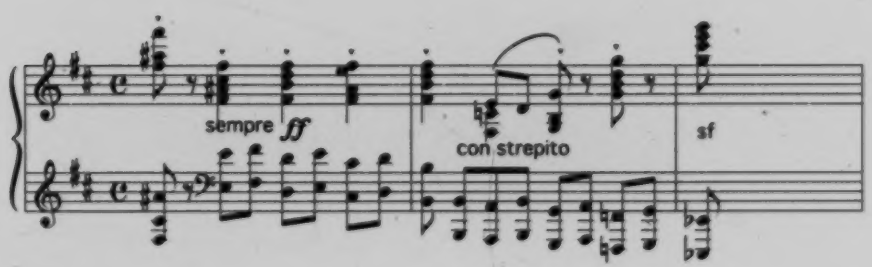
In the next statement, measures 171-172, a slur appears only in the second measure, and the melody notes in the left hand of the first measure are marked with *tenuto* signs. Here, the indication is *dolce*.

Example 66: mm. 171-173

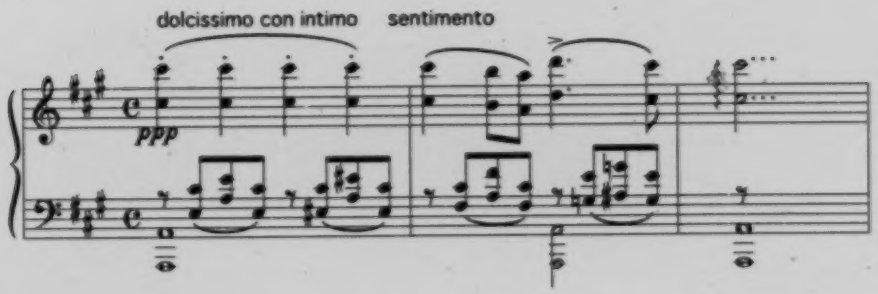
In measures 191-192, both measures are played under one slur, and melody notes (including a counterpoint in the left hand), are marked with double note heads for the first measure. In this case, the indication for the phrase is *agitato*.

Example 67: mm. 191-192

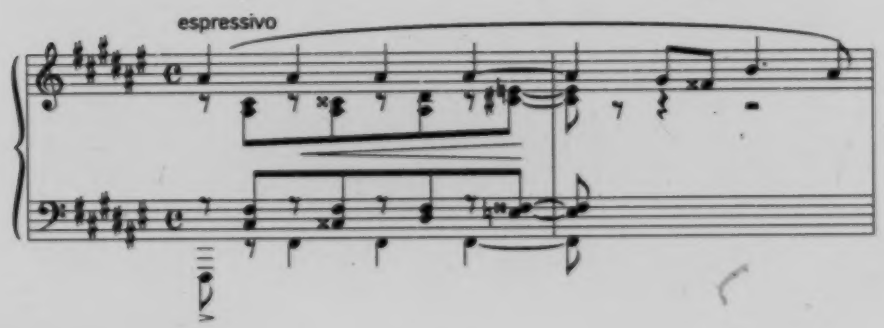
In measures 255-256, the theme is marked *incalzando* (increasingly faster and louder). The first measure is marked with staccato wedges, and the second with a slur. The Henle edition has staccato dots for this passage, but the Lehman MS clearly indicates wedges.

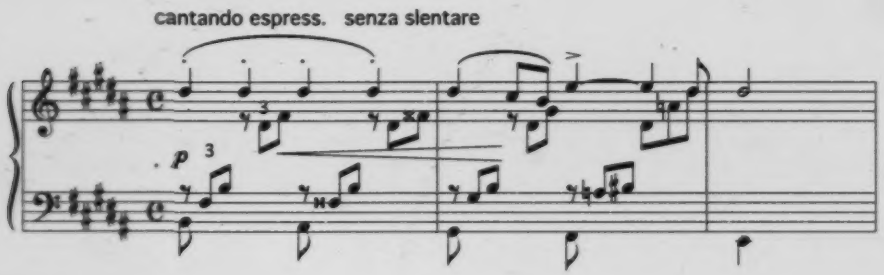


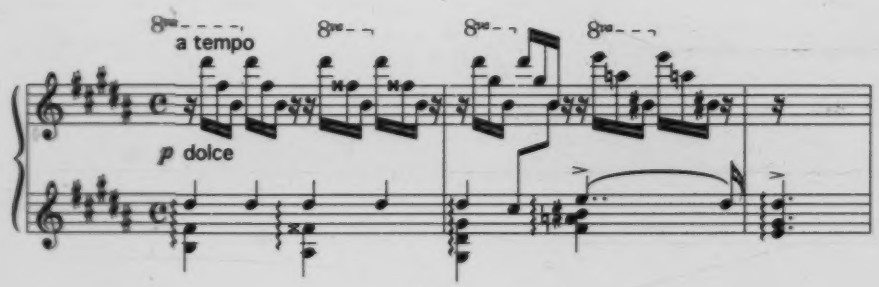
Example 68: mm. 255-257

Shortly afterwards (mm. 263-264), the staccato wedges are extended to include the first beat of the second measure, and a change of register is introduced by lowering the completion of the theme by an octave. This theme is marked *con strepito* (literally, with noise, or noisily). As above, the Henle edition has staccato dots.

Example 69: mm. 263-265

In measures 349-350, there is another variation. The first measure is to be played *portato* as in the first example, but the second is divided into two slurs. Here, Liszt indicates *dolcissimo con intimo sentimento.*

Example 70: mm. 349-351

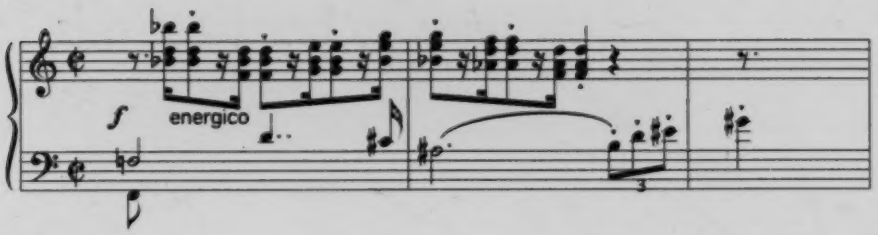
Finally, in measures 433-434, both measures of the theme are slurred together, and the indication is simply *espressivo*. In this case, the fourth beat of the first measure (including the supporting harmony) is tied to the first beat of the second, completely negating any possible accentuation of the downbeat.

Example 71: mm. 433-434

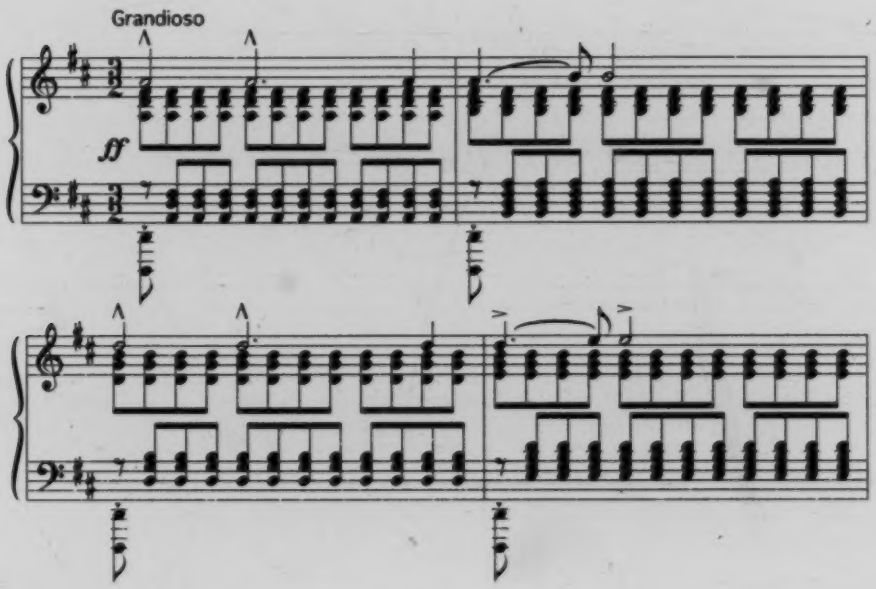
In the return of the theme in measures 616-617, the first measure is marked *portato*, the first and second beats of measure 617 are slurred together, and there is no further articulation except for an accent on the third beat and a double note head on the final eighth note of the measure. This is also marked with *cantando espressivo*, and Liszt later added (in brown crayon) *senza slentare,* suggesting that the tempo should not be slowed down in either of the major "structural" iterations of the theme in measure 153 and 616.

Example 72: mm. 616-618

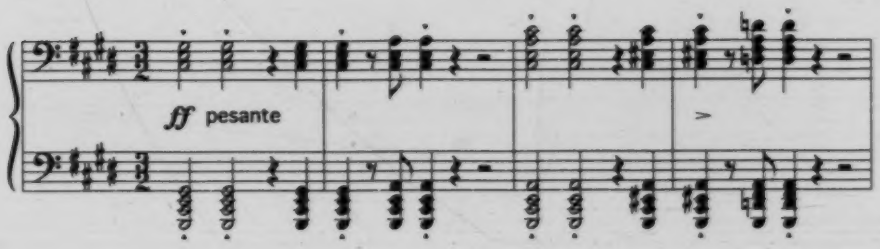
In the final statement, measures 634-635, the only articulation is a slur with an accent over the last two beats of measure 635, and the indication is *dolce*.

Example 73: mm. 634-636

By altering the articulation in various ways, Liszt changes the "meaning" of the passage in subtle ways similar to the "I walked home" example given in the introduction. In Example 72, the repeated melody notes are somewhat more weighty than the melody in the second measure. The accent in measure 350 will then be slightly more emphatic, coming at the beginning of a slur, than the accent in measure 154, (Ex. 67) which comes in the middle of a slur. The character of the theme is changed by the staccatos in measure 255 (Ex. 68) from a singing melody to a march-like theme that becomes increasingly

more excited.

In measures 509-520, Liszt originally wrote the dotted rhythms as dotted eight notes followed by sixteenths. In a revision, he replaced the dots with sixteenth note rests and added wedge staccatos on the eighth notes. It seems to me that these revisions were made in order to intensify the *energico* character of the passage, and that this particular type of articulation suggests the effect of the brass section of an orchestra.

Example 74: mm. 509-511

In the *Grandioso* "d" theme, Liszt does not use any rests except in the accompaniment, and even then, not consistently (although that is probably not interpretively significant). The character and continuity of the passage suggest to me a large choir. Note that the theme is also embedded in the accompaniment.

Example 75: mm. 105-108

This theme returns in measures 297- 300 and 302-305 without accompaniment and instead of an expansive continuous melody, Liszt emphasizes the divisions of the melody into groups of two notes by placing rests between the groups. The *grandioso cantabile* is now gone, and instead, the character of the passage is one of fierce and passionate declamation.

Example 76: mm. 297-300

Endnote

1. Riesberg, *Gala Days*, 733, cited in Arne Jo Steinberg, "Franz Liszt's Approach to Piano Playing," DMA dissertation, University of Maryland, 1971, 174.

Conclusion

When Liszt composed the Sonata, he was considered the greatest piano virtuoso of all time. As indicated above, by 1847 he had grown tired of the demands of undiscriminating audiences and retired from the concert stage to pursue other interests such as composing, teaching and conducting. The remainder of his life was spent in a discouraging struggle with critics and the general public for recognition of the artistic merit of his own music, not merely his prowess as a pianist (although, like Johannes Brahms in another controversy, he remained aloof from the actual conflict). He was very sensitive about negative criticism, and as early as 1860, during his tenure at Weimar, he actively discouraged Hans von Bülow from playing his A-major concerto, fearing that his work would be severely criticized.[1] In 1865, four years after resigning his post at Weimar, [2] he wrote the following in a letter to Mme. Jessie Laussot:

> ...knowing how little favour my works meet, I have been obliged to force a sort of systematic heedlessness on to myself with regard to them, and a resigned passiveness. Thus during the years of my foreign activity in Germany I constantly observed the rule of never asking any one whatsoever to have any one of my works performed; more than that, I plainly dissuaded many persons from doing so who showed some intention of this kind - and I shall do the same elsewhere. There is neither modesty nor pride in this, for I simply take into consideration this fact - that Mr. Litz (*sic* - Liszt quotes a common misspelling of his name) is, as it were, always welcome when he appears *at the Piano* (-especially since he has made a profession of the contrary -) but that it is not permitted to him to have anything to do with thinking and writing according to his own fancy. [3]

Liszt had evidently resigned himself to the fact that in marked contrast to the fame and glory of his virtuoso years, his career as a composer was destined for failure in the eyes of most of his contemporaries. Perhaps Liszt spent the remainder of his life following the *Glanz-Periode* "atoning for his sins," that is, the sin of catering to the lowest common denominator of public taste and committing what must have seemed to him in his later years crimes against art committed during his career as a virtuoso. Whether or not this was the case, he composed a remarkable amount of music, and since he wasn't writing for specific performances, he must have been composing out of inner need and for a future, more enlightened audience. This strong desire to be understood is demonstrated by the care that Liszt took with the expression markings in the Sonata, even though it was composed before he had realized that his contemporaries were unreceptive to his musical

ideas. The Sonata was his first major attempt to become respected as a composer, and it was important to Liszt to include in the score as much as possible to aid in its interpretation.

In expanding the existing vocabulary of expression markings, Liszt discovered more precise ways to indicate the type of articulation and accentuation that he intended, thereby limiting possible misinterpretation. However, Liszt's perplexing inconsistencies and ambiguities inherent in the articulation markings present an exciting challenge for artists to present convincing interpretations of Liszt's music from the perspectives of their own personality.

Endnotes

1. Alan Walker, "Liszt and the Twentieth Century" in Alan Walker, Ed., *Franz Liszt - the Man and His Music* (London: Barrie and Jenkins, 1970), 357.
2. He actually resigned in 1859, but remained in Weimar for an extra two seasons.
3. La Mara, Ed., *Letters of Franz Liszt* vol. 2 (New York: Greenwood Press, 1969), 96.

Bibliography

Bach, C.P.E. *Essay on the True Art of Playing Keyboard Instruments*. 1759. Translated and edited by William J. Mitchell. New York: Norton, 1949.

Bach, Johann Sebastian. *Wohltemperiertes Klavier*. Neue Ausgabe Samtlicher Werke, ser. 5, vol. 6. Kassel: Barenreiter, 1989.

————————. *Italian Concerto*. Neue Ausgabe Samtlicher Werke, ser. 5, vol. 2. Kassel: Barenreiter, 1989.

————————. *Concerto in D-minor.* Neue Ausgabe Samtlicher Werke, ser. 7, vol. 4. Kassel: Barenreiter, 1989.

Badura-Skoda, Eva and Paul. *Interpreting Mozart on the Keyboard*. Translated by Leo Black. London: Barrie and Rockliff, 1962.

Beethoven, Ludwig van. *Klaviersonaten*. 2 vols. München: Henle.

Christiani, Adolf F. *The Principles of Expression in Pianoforte Playing*. New York and London: Harper and Brothers, 1885.

Chopin, Frédéric. *Klavierstücke*. München, Henle.

Chopin, Frédéric. *Mazurkas*. Vol. 10. Cracow, Instytut Fryderyka Chopina.

Cortot, Alfred. *Studies in Musical Interpretation*. Set down by Jeanne Thieffry, translated by Robert Jacques, with a forward by Alfred Cortot. New York: Da Capo Press, 1989.

Czerny, Carl. *Letters to a Young Lady on the Art of Playing the Pianoforte*. London: R. Cocks, 1848.

————————. *On the Proper Performance of all of Beethoven's Works for the Piano*. Edited and with commentary by Paul Badura-Skoda. Universal Edition, 1970.

Fay, Amy. *Music Study in Germany*. Chicago: A.C. McLurg, 1886.

Fétis, F.J. and Moscheles, I. *Méthode des Méthodes de Piano*. 1840. Reprint. Genève: Minkoff Reprints, 1973.

Friedheim, Arthur. *Life and Liszt*. Edited by Theodore L. Bullock. New York: Taplinger, 1961.

Gát, Jozef. *Techniques of Piano Playing*. Translated by Istvan Kleszky. Budapest: Corvina, 1958.

Good, Edwin M. *Giraffes, Black Dragons, and Other Pianos*. Stanford, Cal.: Stanford University Press, 1982.

Hallé, Charles. *The Autobiography of Charles Hallé, with correspondence and diaries*. New York: Harper and Row, 1973.

Harding, Rosamond. *The Pianoforte*. New York: Da Capo Press, 1973.

Hummel, Johann Nepomuk. *Méthode Complète Théorique et Pratique pour le Piano-Forte*.1838. Reprint. Genève: Minkoff Reprint, 1981.

Kentner, Louis. *Piano*. London: MacDonald and Jane's, 1976.

Kullak, Adolph. *The Aesthetics of Pianoforte-Playing*. 1893. Re-publication. New York: Da Capo Press, 1972.

La Mara, ed. *Briefwechsel zwischen Franz Liszt und Hans von Bülow*. Leipzig: Breitkopf und Hartel, 1898.

La Mara, ed. *Letters of Franz Liszt*. Translated by Constance Bache. 2 vols. New York: Greenwood Press,1969.

Liszt, Franz. *Sonata in B-minor*. "Miscellaneous Piano Works for Piano Two Hands in Four Volumes", vol. 2. Melville, N.Y.: Belwin Mills, 1978.

———. *Sonata in B-minor*. Facsimile edition. München: Henle, 1973.

———. *Sonata in B-minor*. Version "f". München: Henle, 1973.

———. *Sonata in B-minor*. Edited by Emil von Sauer. C.F. Peters.

———. *Sonata in B-minor* . New Liszt Edition, ser. 1, vol. 5. Budapest: Editio Musica Budapest, 1983.

———. *Sonata in B-minor*. 1909. Edited by Rafael Joseffy. New York: Schirmer, 1938.

———. *Sonata in B-minor*. Wiesbaden: Breitkopf and Härtel, 1854.

Loesser, Arthur. *Men, Women and Pianos*. New York: Simon and Schuster, 1954.

Longyear, Rey M. "Liszt's B-minor Sonata: Precedents for a structural analysis." *Music Review* 34 (1973) : 198-209.

Marpourg, F.W. *Principes du Clavécin*. Berlin: Haude et Spener, 1761. Reprint. Genève: Minkoff Reprint, 1974.

Mason, William. *Memories of a Musical Life*. New York: Da Capo Press, 1970.

Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing*. 1756. Translated by Editha Knocker with a preface by Alfred Einstein. London: Oxford University Press, 1972.

Newman, William S. *The Sonata since Beethoven*. New York: W.W. Norton, 1983.

Nottebohm, Gustav. *Beethoveniana - Ein Skizzenbuch von Beethoven*. 1872. Reprint. New York and London: Johnson Reprint, 1970.

Quantz, Johann Joachim. *On Playing the Flute*. 1752. Translated, with introduction and notes, by Edward R. Reilly. London: Faber and Faber, 1966.

Rachmaninoff, Sergei. *11 Preludes*. Edited by Isidore Philipp. New York: International Music.

Redshaw, Michael. "Characteristic Articulation in Beethoven's Piano Music: A Performer's Approach." D.Mus. dissertation., University of Alberta, 1990.

Rothschild, Fritz. *Musical Performance in the Times of Mozart and Beethoven*. London: Adam and Charles Black, 1961.

Sandor, Gyorgy. *On Piano Playing*. New York: Schirmer Books, 1981.

Schubert, Franz. *Wanderer-Fantasie*. Opus 15. Edition # 716a. C.F.Peters.

Sitwell, Satcheverell. *Liszt*. New York: Dover Publications, 1967.

Slonimsky, Nicholas. *Lexicon of Musical Invective*. New York: Coleman-Ross, 1953.

Steinberg, Arne Jo. "Franz Liszt's Approach to Piano Playing." DMA dissertation, University of Maryland, 1971.

Taylor, Kendall. *Principles of Piano Technique and Interpretation*. Borough Green, Sevenoaks, Kent: Novello, 1986.

Türk, Daniel Gottlob. *School of Clavier Playing*. 1789. Translation, Introduction and Notes by Raymond H. Haggh. Lincoln and London: University of Nebraska Press, 1982.

Walker, Alan, ed. *Franz Liszt: the Man and His Music*. London: Barrie and Jenkins, 1970.

Walker, Alan. *Liszt*. New York: Thomas Y. Crowell, 1971.

Walker, Alan. *Liszt, Carolyne, and the Vatican*. "The story of a thwarted marriage / as it emerges from the original Church documents / edited and translated by Gabrielle Erasmi". American Liszt Society Studies Series No. 1. Stuyvesant, New York: Pendragon Press, 1991.

Winklhofer, Sharon. *Liszt's Sonata in B-minor: a Study of Autograph Sources and Documents*. Ann Arbor: UMI Research Press, 1980.